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*World of Tomorrow*, a rhapsodic poem of singular beauty, truly expresses our glowing faith in a better and brighter world. Its character is rhapsodic; its treatment symphonic.

\* \* \* \*

The music of *World of Tomorrow* was composed by Domenico Savino, one of the most gifted and universally known composers on the American scene today. The text is by Florence Tarr. This timely composition is written for mixed voices, piano solo and soprano or tenor solo with orchestra guide. It is also published for orchestra.

\* \* \* \*

During the broad and dramatic introduction, the chorus sounds the message of hope, which is the essence of the whole work, "In Tomorrow's World There Will Be Light."

\* \* \* \*

A piano cadenza leads to the main theme, sung by the soprano or tenor. After a brief interlude, the main theme is taken up again by the solo piano in which the chorus joins. A brief climactic passage leads to the Allegro which embodies the second theme, signalled by the triumphant chorus: "Hear the Trumpets." After a brilliant development of the theme which alternates between piano and chorus and in which allusion is made to several well-known American melodies, we arrive at the Maestoso, which is a repetition of the main theme and brings the whole composition to a majestic conclusion.

\* \* \* \*

*World of Tomorrow* (Price 75c) is a cantata for today. I recommend it highly, not only for its superb, soul-stirring music, but for the significant message which it conveys.

J. J. R

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# Music PUBLISHERS JOURNAL

DEDICATED TO THE ADVANCEMENT OF MUSIC IN AMERICA

JANUARY-FEBRUARY, 1946

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ENNIS DAVIS

JEAN TANNER

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## CONTENTS

<b>ROY HARRIS</b> <i>The American Composer—His Art and His Living</i> .....	9
<b>LAURITZ MELCHIOR</b> <i>The Blending of Music in the American Scene</i> .....	10
<b>JOHN C. KENDEL</b> <i>MENC Victory Conference to Be Held in Cleveland</i> .....	13
<b>HOWARD HANSON</b> , photograph .....	15
<b>EFREM KURTZ</b> <i>Conductors and the Public</i> .....	17
<b>ANNE M. GANNETT</b> <i>National Federation of Music Clubs: Its Organization and Its Program</i> .....	19
<b>MAJOR JOHN J. MORRISSEY, A.U.S.</b> <i>Music Emerges from the Wartime Scene</i> .....	21
<b>COLE PORTER</b> , photograph .....	23
<b>J. LAWRENCE ERB</b> <i>Training Program of the American Guild of Organists</i> .....	25
<b>NINO MARTINI</b> <i>G.I. Influences on the Concert Stage</i> .....	27
<b>NATHANIEL SHILKRET</b> <i>Some Predictions for the Future of Film Music</i> .....	29
<b>FRANK E. MULLEN</b> <i>Radio's Influence in Music Continues Widespread</i> .....	31
<b>JOHN F. SENGSTACK</b> <i>Triple Trade Triumph</i> .....	34
<b>R. L. CARDINELL</b> <i>Music in Industry—War Baby Grows Up</i> .....	36
<b>JAY KRAUS</b> <i>Music Council of America Outlines Program of Action</i> .....	38
<b>VIRGINIA LEE</b> <i>A New Wall for China</i> .....	40
<b>ROWLAND W. DUNHAM</b> <i>Trash and Tripe</i> .....	42
<b>J. C. VOLKWEIN</b> <i>Now Is the Time for All Good Dealers</i> .....	44
<b>LAWRENCE PERRY</b> <i>The Customers Write</i> .....	46

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<b>JOHN C. KENDEL</b> <i>MENC Victory Conference to Be Held in Cleveland</i> .....	13
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<b>J. LAWRENCE ERB</b> <i>Training Program of the American Guild of Organists</i> .....	25
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<b>JOHN F. SENGSTACK</b> <i>Triple Trade Triumph</i> .....	34
<b>R. L. CARDINELL</b> <i>Music in Industry—War Baby Grows Up</i> .....	36
<b>JAY KRAUS</b> <i>Music Council of America Outlines Program of Action</i> .....	38
<b>VIRGINIA LEE</b> <i>A New Wall for China</i> .....	40
<b>ROWLAND W. DUNHAM</b> <i>Trash and Tripe</i> .....	42
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# IN THIS ISSUE

MUSIC moves from its wartime functions to its peacetime role with efficiency and with a considerable amount of leadership and understanding on the part of musicians. Gone is the caricature of the misty-minded fellow who knew a lot about notes and bowings but was remote from the life of the people who surrounded him. In his place is the aware musician who maintains high standards of quality for his art but who at the same time possesses something that is frequently referred to as "social consciousness." In simpler terms, that means to us that he is thinking of a lot of other people in addition to himself in relation to his art. And he is delighted to find that meeting those other people is a highly satisfying and enjoyable experience rather than a painful, sacrificial duty.



During the past several years many eminent artists have appeared before huge audiences of listeners to whom "live" performance of good music was a new experience. From those audiences, discerning and alert performers have learned much about the American public and how to meet its members in music "sessions" that have the right kind of "two-way" feel between artist and listener. We say "sessions" because the word "concerts" has connotations that prevent it from conveying the right idea.

We believe that a new highly important relationship is developing between the people who perform music and the people who listen to it. The most significant aspect of this new relation is a generous portion of good, plain, everyday human values. The citizen who once regarded an "artist" as scarcely a human being has found out that musicians, by and large, are pretty nice folks. He is be-

ginning to have a great deal more understanding and liking for singers, fiddlers, piano players—and even conductors. These people have been giving him more than well-performed music followed by frigid, formal bows, and he is warming up to them.



There is one fellow, though, who seems to be outside this growing family circle of friendly music—the composer who is writing what is usually referred to as our "better" or our "serious" music. Maybe he doesn't belong in such a company. It is sometimes forcefully argued that he must be 'way out front instead of in the middle. Perhaps so, but we just can't get away from the idea that it would be a grand thing if some of the people who are writing the big works that can be performed only in a few of our great concert halls by our highest-powered artists and organizations would sit down once in a while and write some good, straight, understandable music for the folks—music of the kind that could be performed by a lot of hometown groups that do not have elaborate instrumentation and unlimited rehearsal time for hour-long symphonies. Some pretty good composers of the past wrote a great deal of music—and good music, too—for their friends and neighbors to sing and play.

Not all of the difficulties of the contemporary "serious" composer in his building of a listening public can be attributed to the conductors of a few major symphony orchestras. Some of our composers are fooling themselves when they blame Mr. T., Mr. K., Mr. S., Mr. R., Mr. B., et al. for their troubles. A lot of folks are ready and waiting for the right kind of music from composers on the "serious" side of the street.

## ADVERTISERS

Alkire, Eddie, Publications .....	60
Allen, Thornton W., Company .....	48
Associated Music Publishers, Inc. ....	50
Berlin, Irving, Music Company .....	22
Big Three Music Corp., The .....	57
Birchard, C. C. and Company .....	7
Boosey & Hawkes, Inc. ....	16
Bregman, Vocco and Conn, Inc. ....	20
Briegel, George F., Inc. ....	58
Broadcast Music, Inc. ....	2
Chappell & Co., Inc. ....	14
Creative Music Publishers .....	60
Edition Musicus—New York, Inc. ....	62
Elkan-Vogel Co., Inc. ....	52
Famous Music Corporation .....	26, 59
Fillmore Music House .....	44
Fischer, Carl Inc. ....	12, 47, Outside Back Cover
Fischer, J., and Bro. ....	52
Flammer, Harold, Inc. ....	8
Foley, Charles .....	47
Gamble Hinged Music Co. ....	56
Hall & McCreary Company .....	43
Kjos, Neil A., Music Co. ....	55, 62
Leeds Music Corp. ....	3
Lyons Band Instrument Co. ....	54
Marks, Edward B., Music Corp. ....	Inside Front Cover
Mercury Music .....	63
Mills Music, Inc. ....	18
Morris, Edwin H. & Company, Inc. ....	24
National Broadcasting Company .....	35
Pagani, O., and Bro. ....	63
Pan-American Band Instrument Co. ....	41
Paramount Music Corporation .....	26
Paull-Pioneer Music Corp. ....	30
Presser, Theodore, Co. ....	49
Radio Corporation of America .....	39
Ricordi, G., & Co. ....	53
Robbins Music Corp. ....	4, 32-33
Rubank, Inc. ....	42
Schmidt, Arthur P., Co. ....	48
Schroeder & Gunther, Inc. ....	45
Shapiro, Bernstein & Co., Inc. ....	61
Southern Music Company .....	58
Southern Music Publishing Co., Inc. ....	6, 37
Summy, Clayton F., Inc. ....	51
Thompson, Gordon V., Ltd. ....	46
Volkwein Bros., Inc. ....	28
Witmark, M., & Sons .....	1
Words and Music, Inc. ....	Inside Back Cover

## THE FRONT COVER

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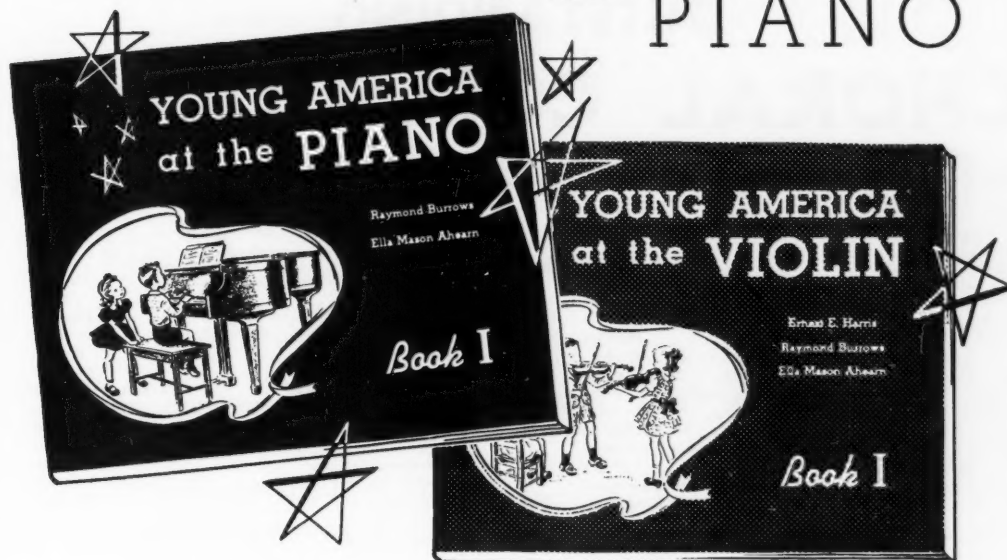
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# MUSIC PUBLISHERS JOURNAL

DEDICATED TO THE ADVANCEMENT OF MUSIC IN AMERICA

## The American Composer— His Art and His Living

ROY HARRIS

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One of our foremost American composers provides a stimulating discussion of the economic and aesthetic problems that are the constant companions of today's composer.

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THE basic problems of our American composers are precisely the same as they always have been for composers in every period and place. They are twofold: economic and aesthetic.

The economic problems of the composer arise out of his relationship to his public. Whether that public gathered in the church or court of yesterday, or in the concert hall, open air, or dance hall, or around the radio of today, the composer's music must always meet the needs of the occasion sufficiently well to justify his profession. The degree of success with which his music satisfies the expectations of those who use it will determine his economic status within the particular branch of the art which he practices. The composer of obvious amusement music has been better paid generally than his more cultivated brother.

The aesthetic problems of the composer arise out of two objectives which he must fulfill: (1) the conception of clear forms which are acceptable to his profession; (2) the creation of moods and invention of materials which will determine his creative authority in society. These aesthetic problems are comprised of two complementary considerations: *unity* and *variation*. Intelligibility is secured by unity; interest is aroused

by variation. If a work has too much unity and not enough variation, it is dull. It may be understood by everybody, but who cares? If a composition has too much variation and not enough unity, it is chaotic and understood by no one, which is very annoying to all concerned. All the composer's aesthetic problems, therefore, are problems of the proportion of unity and variation of his materials. Those materials include rhythmic designs, melodic designs, harmonic textures and sequences, contrapuntal textures, dynamics, and form developments.

### Rhythmic Designs

Rhythmic designs, for instance, come from two sources: from the dance and from speech. The designs which come from the dance are to a large extent symmetric. Those which come from speech are likely to be more asymmetric. Some of the dances of more recent development have used asymmetric rhythms very effectively. A good example of this is the rumba rhythm, which is a three-plus-three-plus-two rhythm. If the composer wishes to avail himself of asymmetric rhythms, he must be extremely wary not to change the pattern of the asymmetric design too frequently, because if he does he will

lose his audience. The audience can easily follow three-plus-three-plus-two design repeated to the point of hypnotism, but it cannot follow and would not be interested in a design which alternated the groups of *two* with the groups of *three* in such a haphazard manner that nobody could follow them. The modern composer can use great ingenuity in asymmetric designs, but he must be careful to give his public enough time to adjust to these designs, which should be organic to the melodic and harmonic structure of his work. They should not be at loggerheads to the rhythmic core of his composition. If they are, confusion to the audience will result.

For at least twelve centuries the Occident has been conditioned to melodic designs in definite tonalities. If a composer wishes to enlarge his melodic vocabulary, he must be careful to do it within recognizable confines of tonality. Similarly, most melodic invention of the Occident has been modeled on some type of sequence. The modern composer who wishes to add personal variation to his melody must make an exhaustive study of the principles of sequence, while at the same time avoiding a slavish servitude to the unimaginative, *literal* sequence.

(Continued on page 63)

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A great artist who is noted for his versatility believes that the public should be both educated and entertained, and that art standards need not suffer in the process.

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## The Blending of Music in the American Scene

LAURITZ MELCHIOR

WHEN this country was young, music truly belonged to the people. There were singing bees and community song fests, and almost every home had at least one person who could play an instrument or sing a fine tune. Around a piano or bellows organ, the family would spend long evenings entertaining themselves with hymns and hunting songs and rounds. But in the nineteenth and early twentieth centuries good music came to be regarded as synonymous with the wealthy, with society, with the ermine wrap and the lorgnette, the high hat and the ebony stick. Opera and concerts were limited to a few large cities on the East and West coasts and one or two in the Middle West. The great majority of American people never heard an opera or a concert or music of the classics.

Today, I am happy to say, the United States is experiencing a great renaissance in the appreciation of good music. There are many reasons for this—the phonograph and radio being two of the most important. And today motion pictures are making real contributions toward a happy meeting ground between the general public and classical music.

As a Wagnerian tenor, I represent



what used to be the highbrow's music tastes—long, serious, dramatic operas with little scenery and few gay costumes to lighten the tragic tension. But for many years I have incorporated into my concert programs a type of music which, while laboring under the heading of "classical," has a more popular and direct appeal to the average concertgoer. I found that people were more willing to listen to the difficult in music if they were also given emotionally understandable music. Songs from my native Denmark and the other Scandinavian countries, as well as English and American songs which everyone could understand, became a regular part of my programming.

But even the busiest concert schedule can take a singer before only several hundred thousand people in a season. The movies, on the other hand, reach millions of people, and I sincerely believe that they are using their influence for the improvement of musical taste in America.

Many people have asked me if I think the movies could make a good picture out of one of the operas; in other words, transfer the entire opera to the screen as a feature picture. I think eventually that may be done, but the recitatives would have to be given as spoken dialogue instead of being sung, as they are on the operatic stage. The public is not yet ready to take two to four hours of straight opera in the motion picture house. So we must work up to that slowly, by doing an aria or two in a picture, by building a scene around a concert piece or short orchestral selection.

After hearing good music in small doses, the public will soon grow dissatisfied with a taste here and there and ask for more. They will become as familiar with the melodies of grand opera as they are with those of Tin-Pan Alley. We have not reached that stage yet, as is shown by this little incident which actually happened a short time ago. In my latest picture, "Two Sisters from Boston," I sang the Prize Song from *Die Meistersinger*. When the scene was shot and the playback played off, one of the extras remarked, after hearing the first couple of bars, "What beautiful music! But the guy who wrote it stole a little bit from 'Please Don't Say No!'"

An innovation which movies are trying is building sequences around familiar non-operatic music or around a familiar historical or patriotic theme. In "Two Sisters from Boston," two operatic sequences of this type occur. One is called "Marie Antoinette" and is based on music by Mendelssohn, with additional music by Earl Brent and Charles Previn. It tells the well-known story of Marie and Louis XVI to lovely music and is complete in itself—really a miniature opera, rather than a scene lifted out of its context. The other sequence in the film is called "My Country," and employs music by Liszt—Piano Concerto and Second "Liebestraum"—with additions by Ralph Freed and Charles Previn. This sort of thing acquaints the public with the operatic form and will lead inevitably to large doses of the great operas.

In my position as opera and movie singer I must preserve a balance which will please the opera-minded, the movie-minded, and myself. I can-

not sing popular songs from the stage of the Met, but I can sing opera in the movies, and both opera and popular songs on my concert programs. I consider this dual position of mine an honor and a trust to fulfill to the American people to give them the best of various types of music. It is up to the artist to preserve this balance instead of taking the easy way out by giving the public what it thinks it wants at the moment at the risk of sacrificing what the public can, and will, learn to want.

There is another way in which the American people can have more good music and at the same time help the hundreds of promising young American singers who are trying to get to the top of the profession. I believe that America has produced and can continue to produce voices as great as in any other countries in the world, but there is one thing lacking that existed in prewar Europe. We who came up through years and years of study and work know that there is no quick road to success as a singer. Therefore, I believe that we need here in America dozens of small opera companies such as formerly flourished in Europe. Every little town and city had its opera company, and it was in these small companies that the singer really learned his art the slow and hard way but, in the long run, the right way. In New York we have the Met, and the opera companies in Chicago, San Francisco, Cincinnati, and other cities draw their artists from the Met roster. There are a few small companies that struggle and struggle, but because they do not have enough of that necessary commodity known as money, their efforts are, unfortunately, not always successful. In New York, the City Center, which is sponsored by the City of New York, has already produced some fine voices which seem certain to "go places." But that is but one small instance. I sincerely believe that in this rich country of ours money could be found by the government to sponsor many such smaller opera companies throughout the United States. Compared to the costs of some of our government projects, the amount of money needed for this cultural contribution is infinitesimal.

(Continued on page 62)

## Announcing

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The publication of new music is a very significant index to the growth of a national music culture. It is a revealing indication of the power and the will of a people to express spiritual, emotional, and intellectual ideas through music.

The musician who is sincerely interested in the growth of his native music culture is necessarily a frontier thinker and explorer regarding the mass of new music that is produced by his fellow citizens. When he acquaints himself with new music the question of his approval or disapproval of individual compositions is of secondary importance. Of first importance is his determination to keep himself well informed concerning the works of contemporary composers. He well knows how much a nation's music life depends upon its *creative powers*.

The task of keeping informed of music publications is neither small nor easy. One of the reasons for this has been the lack of any published guide. So it is with pleasure and the belief that it is performing a work of real service to every alert musician that *Music Publishers Journal* announces the publication of the MPJ NEW MUSIC LIST.

The first issue of this list (to be published in January, 1946) will include over 4000 titles published by more than 100 firms during the year 1945. This 48-page book will be arranged in classified sections for piano, voice, band, orchestra, chorus, solo instruments, ensembles, operas, oratorios, etc., to assure maximum value for reference purposes. Names of publishers and list prices of all titles will be included.

For further information concerning

## MPJ NEW MUSIC LIST

See page 64

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# MENC Victory Conference to Be Held in Cleveland

JOHN C. KENDEL

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The president of the Music Educators National Conference outlines some of the plans for the biennial meeting of that organization in Cleveland from March 27 to April 3.

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**T**HE postwar world presents its musical problems as well as its political ones. The music educator who feels that he can get back to normalcy, and teach as he did five years ago will find himself as much out on a limb as the isolationist in the field of international political security. The problems that will arise in this critical period are many and varied and demand solution. While it might be possible for the music educator to stay in his own back yard and solve all his problems by the trial and error method, it is certain that the vast majority of us feel the need to exchange ideas and to gain inspiration through discussion and demonstration.

The Victory Conference which will be held by the Music Educators National Conference in Cleveland from March 27 to April 3 will offer abundant opportunity for the latter group of music educators to obtain timely aid in meeting the problems of 1946. Looking forward to the world developments that are rushing upon us with such velocity, the sagacious musician will welcome the opportunity to meet with his co-workers and exchange ideas that will aid in broadening his viewpoint and in raising the standards of his program.

Through the medium of consultants' curriculum groups there will be offered thirty-nine varied types of musical activity, any one of which should prove of great interest to the progressive music educator. Out of these conferences, we hope, will come much information that is vital to the success of our national music program. The results of these discussions

should be of equal interest to the novice and the teacher of great experience. Our fervent hope is that from this exchange of ideas and experiences will come new guideposts to point the way to higher standards of musical attainment.

The hope of the president is that this conference will serve as a medium for instituting plans for the promotion of international good will through music education. We in the United States have enjoyed the privilege of cooperating with our colleagues in school music work in our neighbor country, Canada. Recently the Eastern Division of MENC received a well-supported invitation to hold its next biennial meeting in Canada, and plans are being made for participation by Eastern groups in an international school music festival in Montreal. Similar opportunities for interchange of ideas are arising not only in other parts of

Canada but in other parts of the hemisphere.

It is now evident, in view of the progress of world events, that we must continue to expand our thinking and actions in the international plan. Canadian friends have not infrequently suggested that the time may come when it will be more fitting, from their standpoint at least, for us to become the Music Educators International Conference in word as well as in deed. Whatever the developments may be in the matter of international exchange, we must be, and I believe are, prepared to take our place in an international music education organization. Further and significant steps in this direction are planned as an important feature of the Cleveland program. We have invited representatives from all nations to join with us in discussion of our common problems. Our ambition is to cooperate with our gallant allies in fostering a common ground of understanding and friendship through music education.

The world will be filled with much music during the Cleveland Conference. Although the housing situation makes it impossible to organize national groups, there will be, of course, no lack of opportunity to witness fine performances. This year Cleveland will celebrate its sesquicentennial anniversary and the one hundredth anniversary of music in the Cleveland schools. What a privilege it is for us to participate in such an outstanding celebration. Russell Morgan, Director of Music Education in the Cleveland schools, and his associates will offer a wealth

(Continued on page 60)

Requests for reservations should be sent to the chairman of the Housing Committee, Lee B. Bauer, 1604 Terminal Tower, Cleveland 13, Ohio. The Committee has announced that requests for double occupancy reservations rather than for single occupancy rooms will be appreciated. It is suggested that arrangements for sharing rooms be made before applying, in order that names of occupants may be given with the applications. The demand for accommodations is such that the Committee not only urges this procedure, but advises the earliest possible filing of applications.

Further information regarding the convention program may be secured by addressing the MENC headquarters office, 64 East Jackson Boulevard, Chicago 4, Illinois.

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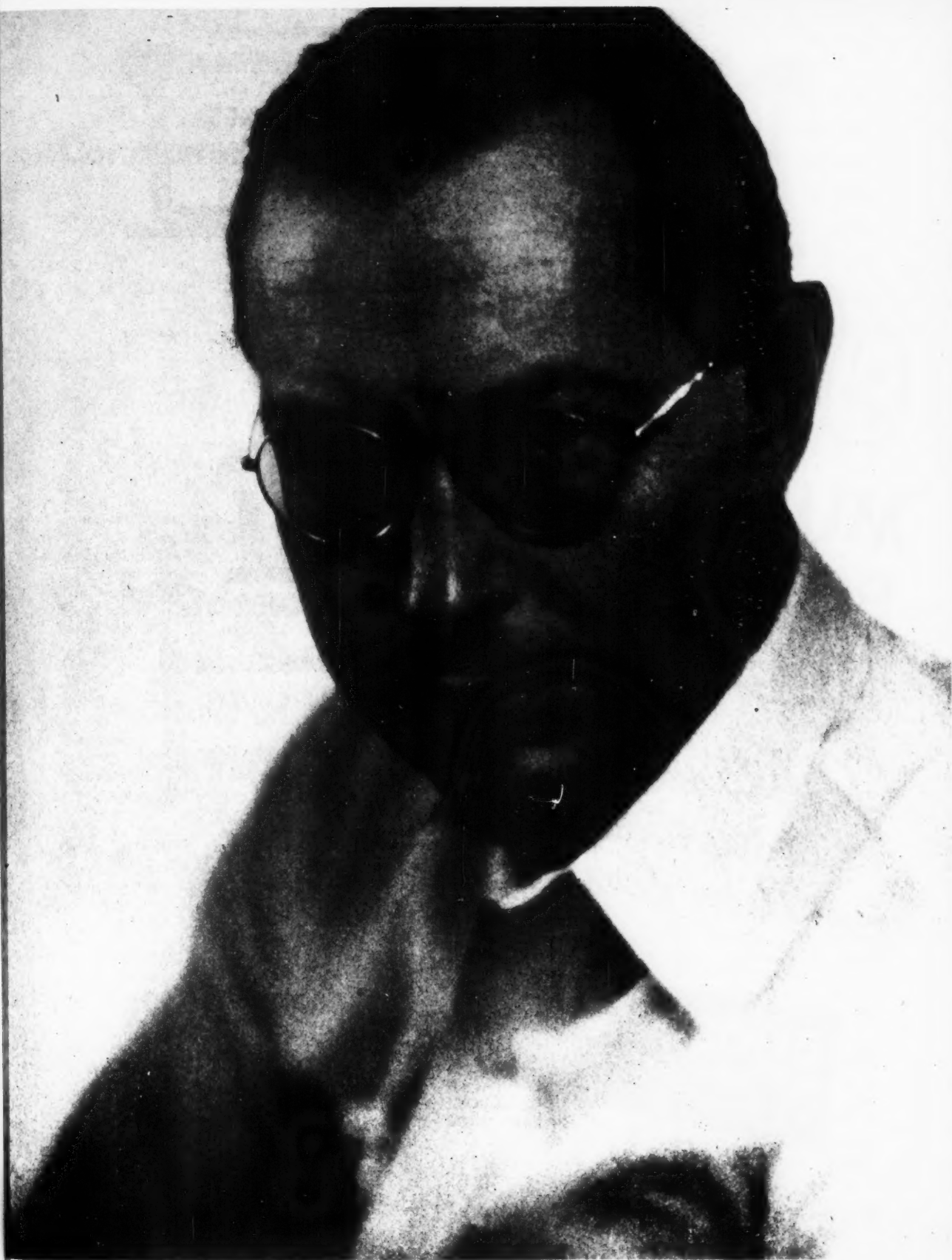
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# Conductors and the Public

EFREM KURTZ

THE conductor wields the baton, but the public waves a big stick. This fact, as old as music itself, is highly significant today because the music public is bigger, more uninhibited, and more articulate than ever before.

Audiences no longer represent a few hundred people from the privileged classes, with a sprinkling of music students. The concert hall has opened wide its doors to a vast audience drawn from all classes, and concerts are now given to the general public. At the same time, audiences have not grown less discriminating, but have proved that, all over this country, understanding and judgment of music have grown and developed enormously during the past few years.

Radio, movies, records, and better music education in schools are building the foundation for a well-trained audience that demonstrates vividly at all times that artists and orchestras cannot afford to play down, and that the standard of music will have to maintain a high level to please American audiences. There can be no slipshod performing, rehearsal skipping, thoughtless programming, or condescension. The conductor who tries it, at regular or at "pop" concerts, will soon find his audience attendance slipping.

The future public will not stand for anything but the best. It has been educated to hear the finest artists and music by the merest twist of the radio dial or the flip of a



phonograph record. It will no longer stand for even mediocrity. In fact, it will be increasingly difficult for gifted young artists to obtain the hearing and experience they require, because the public has been so "spoiled" that it wants nothing but the accepted headliners.

Reflecting the tastes of this audience, programs have grown bolder, more colorful and varied, and there is a certain emphasis on so-called "light music," as well as music based on national folk lore, folk tunes, and folk dances. Conductors have to take into consideration the fact that people who go to concerts wish to find relaxation and entertainment as well as the satisfaction of their musical ambitions. The heavy fare which used to put great demands on the knowledge, endurance, patience, and concentration of an audience just won't do any more.

In the writer's opinion, programs in the future should be planned to include the works of as many contemporary composers as possible. It is important to place a modern com-

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The distinguished conductor of the Kansas City Symphony Orchestra provides some interesting viewpoints concerning responsibilities of conductors in making programs for the public.

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position in the most advantageous position—not unlike the way a special dish is placed in a menu so that its flavor will be enhanced by the dishes that precede and follow it. And contemporary works should be repeated from time to time so that the audiences will learn to adjust their listening to the unknown music. Experience has shown that the more frequently a modern composition is played, the better it is received.

The new audiences who respond favorably to contemporary music will be exciting and challenging, and the conductor who cares to experiment will be able to do many interesting things. For example, Kansas City (population 600,000) recently had an all-day free music festival to which 25,000 people came, and thousands more were turned away from the doors for lack of space. These people came from all walks of life and from all financial and age groups. They heard music by Bach, Mozart, Prokofiev, Richard Rodgers, Rossini, Tchaikovsky, and others, with Gladys Swarthout, Benny Goodman, and Luboschutz and Nemenoff as performers. Judging by the applause and the rapt attention, they loved every minute of it.

There is no way of telling how many of these music lovers had been introduced to fine music in recent years, but I cannot imagine a similar program drawing the same response in 1900, let us say. Would a conductor have dared to present the equiv-

(Continued on page 58)

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# National Federation of Music Clubs: Its Organization and Its Program

ANNE M. GANNETT

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The National Federation of Music Clubs is a leading force in the musical life of the nation. Its president writes of some of its problems, activities, and future goals.

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THE mandate for such an organization as the National Federation of Music Clubs should be very clear. As America's, and the world's, largest musical organization—the only large organization that includes in its membership educators, professional musicians, and music-loving amateurs—it should spearhead all progressive movements in the field of American music except those which are so highly specialized that they can properly enlist only the support of groups whose particular interests they serve.

January 1, 1946, seems a very appropriate time to give an account of our stewardship. Are we meeting our responsibilities to American creative and performing artists in full? Are we doing our share toward raising the level of American musical taste? Are we giving to music the important place that it deserves in the roster of the cultural arts, or are we rendering only lip service to the cause we love?

It would be a very egotistical president and a very egotistical organization that would lay claim to having reached or even approximated its goal. The field of musical development is so vast, the horizons are so wide and so far, that the best one can hope for is to chart an intelligent course and then to sail steadily and purposefully toward one's objective.

But that the Federation of Music Clubs has traveled a long distance since, in 1898, a group of music-minded people timidly projected an organization which was at best really only a glorified bureau for the exchange of talent, we can fairly claim. In moving toward our goal we have made the average mistakes of or-



ganizations. We have been quick to catch the glow of enthusiasm. A spellbinder has sometimes sold us a project which, with sincere zeal, we have undertaken only to discover that there was a wide gulf between the consummation so devoutly to be wished and the practical means of working it out. And we have "spread ourselves thin" a great many times, just as other organizations do. Because there have been so many worthwhile projects to claim our attention, we have sometimes forgotten that there are only twenty-four hours in a day, presumably only eight hours in a working day, and that we are an organization whose professional staff is far from adequate, dependent as it is largely upon volunteers. So in our forty-seven years of existence there have been debits and credits, but I really believe the balance is on the credit side.

The experience of years has taught us to condense. We have sloughed off projects that could be far better

done by smaller and more specialized organizations. We have worked tirelessly to fill the offices in our organizations—particularly our committee chairmanships—not necessarily with the men and women who are popular in their home states, or who have been successful in garnering in local memberships, or who have done a piece of state committee work well and therefore seem in line for a promotion, but with specialists.

In the rural music field, for example, we have Albert P. Stewart, who, through the agricultural extension department of Purdue University, has carried forward experiments in stimulating the musical life of country communities that are an inspiration and example to all the states in the Union. For our Chairman of Motion Picture Music we have Dr. Sigmund Spaeth, who has been identified with one phase or another of films ever since background music graduated from the single piano-player class and became a specialized profession. For our Chairman of American Composition we have Otto Luening, one of the most progressive of the younger school of American composers. Our Chairman of Orchestras is Mary Howe, who, as a composer and a prominent member of the Board of the National Symphony Orchestra, is well qualified to assist new and meritorious American music to find its way into the programs of leading symphony orchestras.

Much of the work of the National Federation of Music Clubs follows the old familiar patterns. We are still engaged in compiling rosters and biographies of the composers in the

*(Continued on page 50)*

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# Music Emerges from the Wartime Scene

MAJOR JOHN J. MORRISSEY, A.U.S.

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The Acting Chief of the Music Branch of the Army's Special Services Division reviews the accomplishments of music in the Armed Forces and forecasts its future influence.

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TO many thoughtful and sincere music commentators, critics, teachers, and laymen who for years had concentrated their efforts on the growth of music in America, the war loomed as a towering, destructive giant that would inevitably crush the youthful musical talent of the country. Faced with the necessity of devoting itself first and foremost to the business of killing, what nation could help but fear the frustration, if not the annihilation, of creative abilities and hard-earned musical skills, and the dissipation of musical interests.

We know now that in our anxiety and skepticism we overlooked two all-important factors: first, the indestructibility of music itself; second, the amazing capacity of Americans to engage in the ruthless destruction of an enemy and, at the same time, to preserve certain spiritual values that are their richest joys in peacetime.

Perhaps it took the war to make us realize, with a conviction that can never be shaken again, how much music can mean to so many. In addition, we know now that the war provided us with a means of awakening interest in music on the part of thousands of our servicemen who had felt little or no interest in it before; of developing talents hitherto concealed; of creating a reliance upon music for comfort, for release of pent-up energies, for exhilaration and enjoyment on a scale so vast that our future musical life is not only assured, but promises much in the way of renewed vitality.

For those who might doubt the universality of our servicemen's de-

sire for music, we suggest a perusal of the bulging files of the Music Branch of the Army's Special Services Division. Here, for three years, through victories and set-backs, the requests kept pouring in in ever-increasing volume. From all over the world the demand has been constant and pressing for anything and everything with which to *hear* music and to *make* music.

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hitherto scarcely known. To the individual artists who made this possible; to the music publishers whose generosity represents one of the most genuinely patriotic contributions of any group of citizens in this war; to the recording companies without whose skills and organizational genius it could never have been possible; and to the membership and executives of the Musicians' Union, the heartfelt gratitude of the recipients of V-Discs should be a source of deepest satisfaction. America's fighting men asked for music and still more music. Here are a few of their comments when they got it:

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*From England:* "Since we've been in the Army, particularly overseas, the music of V-Discs has been second only to the letters we receive from home."

*From China:* "If anything has made our barracks feel a little more like home, it is being able to relax and listen to the music we've been longing for."

*From a General Hospital Somewhere in France:* "There's nothing like music to make a lonely guy forget his aches and pains. Please keep 'em coming."

(Continued on page 56)

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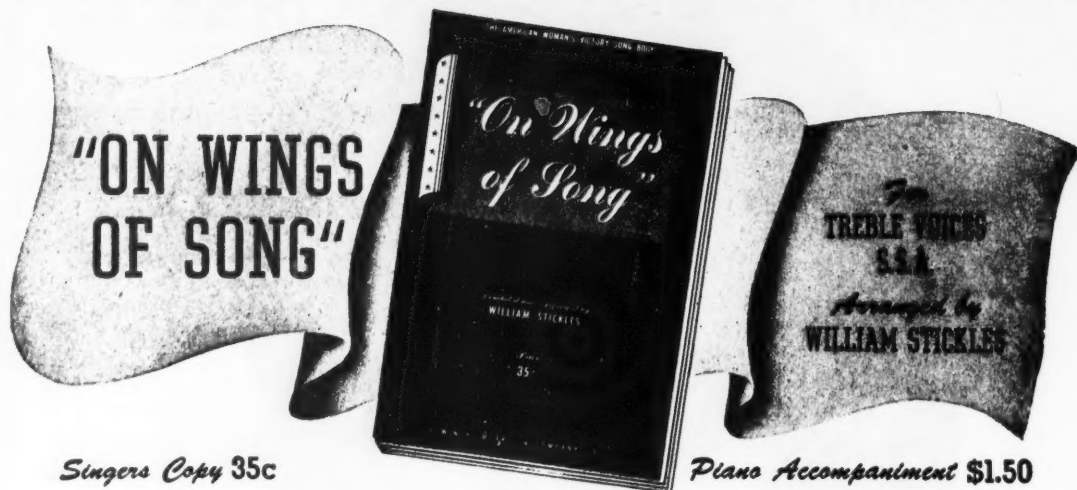
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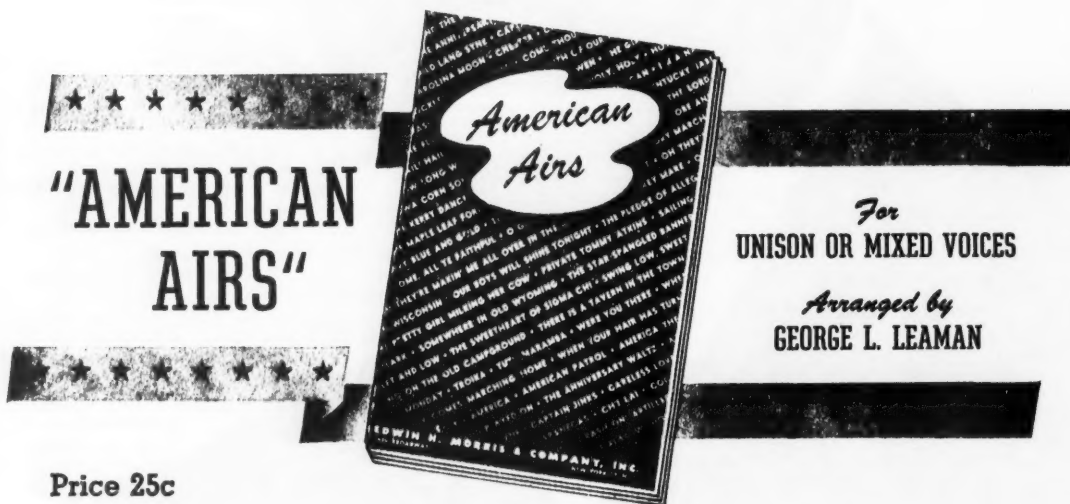


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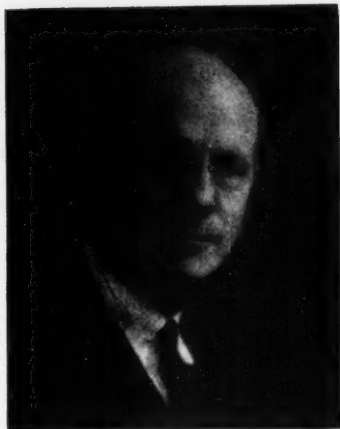
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# Training Program of the American Guild of Organists

J. LAWRENCE ERB

---

Dr. Erb is chairman of the Committee on College Contacts of the American Guild of Organists, a very important organization in the development of better church music.

---

FOR centuries the church was the source from which radiated virtually all good music. For many years recently the trend in music has been toward secularization, yet it still remains true that the music of worship in churches and synagogues reaches more people more frequently and more effectively than music through any other channel except possibly radio. Moreover, the patterns and methods of composition evolved by the church musicians of the past are still the background of all serious music composition today.

Worship music, like all other human communication has had its ups and downs. Church musicians have always had to cope with influences which tended to drag the music of the sanctuary down from its high estate. The history of music abounds with instances in which only the most serious thought and effort succeeded in offsetting the forces of deterioration. Here, as in other fields, eternal vigilance has been the price of success.

In this country the traditions of church music have been notably uneven. Because of frontier conditions in a new land, musical facilities, within the church as well as outside, were usually crude. Yet the spark of good music never died, and there were many to nurse the flame. From time to time immigrant organists and choirmasters brought reinforcements and new ideas, with the result that American religious music, though not comparable to the best abroad, showed a healthy development. Then came the period when every ambitious American music student dreamed of going abroad to

study, and a surprising number made the dream come true. By the latter part of the nineteenth century the combined influence of native evolution, imported musicians, and foreign study for American youth began to bear fruit.

One of the most significant developments in American musical history was the foundation, in 1896, of the American Guild of Organists for the definite purpose of improving the quality of worship music. This was to be accomplished by improving both the character and the manner of performance of music used in religious services. Public services were conducted to illustrate what the Guild had in mind, and from time to time prizes were offered for anthems and organ-pieces.

## Examinations

To aid in the establishment of definite requirements, a series of examinations was inaugurated to evaluate two grades of musicianship: (1) competent (or adequate), and (2) superior. These examinations covered the field of organ-playing (including improvisation, keyboard harmony, and score reading), as well as harmony, counterpoint and fugue, orchestration, music history, and general musical knowledge. Later, a third set of tests was devised for choirmasters. Candidates who pass the tests become, respectively, Associates, Fellows, and Choirmasters in the Guild, with the privilege of using the appropriate letters (A-AGO, FAGO and ChM) after their names. Their musical attainments are given full recognition in aca-

demic circles and among members of the musical profession. The Guild is an examining and certifying body, *not* a teaching organization.

In developing the examination machinery, the Guild has exercised a strong and highly beneficial influence upon music teaching all over the country. Candidates for the examinations *had* to prepare themselves by long and arduous study. The Guild examiners were and are "hard-boiled." They do not let candidates "slide through" to save their feelings or for any other reason. As a consequence, point and punch are given to music education, with beneficial results to music students all over the country, in private studios as well as in schools of music and music departments of colleges and universities. In fact much of the magnificent progress made in the music courses of colleges and universities may properly be credited to the impetus supplied by the Guild with its stiff tests, impartially administered.

The Guild has never been a militant or propagandizing body. It has gone about its business quietly, with dignity. Its field has steadily broadened until today its membership numbers well over 6000 organists and choirmasters, scattered through nearly every state and territory of the Union. But the Guild is not satisfied to rest on its laurels. It feels that there is still a big job to be done. Religious music at its best in these United States is unsurpassed anywhere, but there is a great deal that falls far short of the best, or even of the good.

(Continued on page 54)

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# G. I. Influences on the Concert Stage

NINO MARTINI

---

A noted tenor makes some observations on artist-audience relations in G.I. concerts and some predictions concerning their effect upon future concert hall affairs.

---

THE stage is not the Met and the patrons do not sit in tiers of boxes. The stage is a hastily made platform in an abandoned French barn, perhaps, or in a wooden structure set up just outside of Prague, or even in an Italian theater—or what used to be a theater before it was bombed—and the patrons call themselves G.I.'s and practically hang from the rafters.

The G.I.'s called themselves G.I.'s before and after opera came to them under the auspices of the USO. The question a lot of people have been asking, however, is whether they felt any different after they had heard the music that some American audiences call Culture—with a capital C. Those people keep wondering why the warm audience-artist relationship, the spontaneity of the programs created for the men overseas cannot be duplicated in the towns and cities on the concert circuit.

I don't know. No one does. I don't even know whether the returning veteran will be any more interested in music—classical, semi-classical, or jazz—than he was the day that he went overseas. I do know that he will be more informed about music when he returns.

You don't plan concert programs in advance when you visit the American Theater of Operations circuit. You arrive on time because you know that most of the men have waited hours to hear the program; you step out on the stage and ask, "What would you like to hear?" The boys aren't bashful. You can hear their requests quite plainly. And if the arias are in your repertoire you sing them. As you know, the G.I. audience cheers; it does not clap. And



that cheering can mean one of two things—either that the men haven't had any entertainment in so long that anything sounds good, or else that when they return home they will go to concerts in their community.

Although I am sure that veterans will not flock to these concerts, I am just as sure that some of them, more than would have considered doing so at the beginning of the war, will buy tickets. I should like to be able to say that I sincerely feel that an operatic appreciation has at last, through the younger generation, found expression, or that classical music will in time become an inseparable part of the American tradition, but I cannot believe that this is true.

It is inevitable, however, that operatic selections will have a wider appeal for American audiences because of the concerts already mentioned originating in an ever-widening circle of communities and be-

cause of the radio programs airing Wagner, Debussy, Chopin, and Gounod as well as Gershwin, Cole Porter, and Kern.

Also, it is conceded that concert planning, good for the past twenty or more years, is not at its best today. Artists will come more and more to accept requests from their audience. I hope that we will all give at least part of each of our programs to the listeners' selections.

It seems to me that such an arrangement would take away much of the stiffness concertgoers and artists themselves feel at concerts. Constraint must go or else the concert will continue to be only the little-used living room of the house of music.

Before the war, concert artists were a little hesitant about including in their prearranged programs anything but the more familiar operas and symphonies—Verdi's "Aida," for instance, or Schubert's Unfinished Symphony or Tchaikovsky's Fourth or Sixth Symphony. More and more artists will come to realize that the men and women stationed in France, Italy, or Germany will no longer insist that they cannot understand opera; that it needs translation.

Our returning men and women will thus understand the music, if not the words, and dream a little while they listen. For that reason, artists will sing the more unfamiliar arias, duets, trios; for that reason, the audience will begin to request the music that they like.

The concert stage will one day become less formal. That is what the returned G.I.'s have meant to the concert artist.

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# Some Predictions for the Future of Film Music

NATHANIEL SHILKRET

---

The function of music in motion pictures is discussed by an eminent conductor who has had long experience in the music of stage, recordings, radio, and film studios.

---



WHEN audiences in motion picture theaters react with strong feeling to certain pictures in general and to certain scenes in particular do they stop to analyze those reactions and to ask themselves what elements of the performance are responsible for their heightened emotional state? In general, they do not, but if they should, they would find that the musical background of the pictures has much to do with it, a musical background that has been created as carefully as the background which an artist paints in his picture in order to define an object in the foreground more clearly.

Film music has come a long way. Movie-goers had their first taste of music in conjunction with films in the days when honky-tonk pianists played tear-jerking accompaniments to dramatic scenes. Later, when larger picture houses were built, the orchestra in the pit became a real part of the show. The music consisted of standard overtures, suites, and even parts of popular symphonies and symphonic poems. Ambitious conductors constructed overtures to fit the general idea of the featured film. In some instances choirs were used along with the orchestra, and ballet numbers were also included in the production.

In the early days, the musical director in each theater received a music cue sheet from the distributor of the picture. Most directors followed it closely. But in larger theaters where large orchestras, choirs, soloists, and ballets were employed the musical directors tried to improve upon the cue sheets. After all, those directors could not display their particular talents unless they

had something different from the average.

The next step in the development of film music was the work of compilers and arrangers who established the vogue of the theme song. In order to popularize the theme the arranger was asked to make it a part of love scenes, dramatic scenes, action scenes, and so on.

The general demand for the finest talent available to serve film music began about 1929 with the advent of music on film. In this new undertaking the film industry spared no expense. However, for several years few serious composers took any interest in writing film music. They were not attracted by the idea of piecing together scores made up of bits of standard compositions—a procedure which gave little opportunity for composers of real talent to exercise their creative abilities. But slowly the scene began to change. By 1935 a number of successful Broadway composers of musical comedies had been engaged to write original scores for film plays. Kern, Gershwin, Youmans, Berlin, and numerous other composers teamed up to work for the studios. By this time practically all important dramatic motion pictures were scored with original music.

## Advantages for Composers

Producers and directors became conscious of the great progress that music was making in the film industry. European directors had made an earlier start in working with eminent composers, especially in France. The time had come for development of new talent in America, and men

such as Steiner and Stothart were among the pioneers—and they remain in high favor today.

The film industry has a great advantage in attracting talented composers. In it the composer can be assured of full employment with an attractive salary and security. A very large number of the world's outstanding contemporary composers have contributed to the literature of film music.

At this time, the beginning of 1946, a great array of composing talent is working in the film music field. Here is a partial list—Waxman, Webb, Kaper, Green, Heindorf, Young, Toch, Tansmann, Gruenberg, Rojas, Tedesco, Amphitheatrof, Prokofiev, Deutsch, Honegger, Newman, and Sallinger. Some of our best American composers, Herrmann, Gould, Rose, Copland, and Bernstein, for example, are contributing special scores.

With such a group of composers constantly looking for new ideas, both beautiful and bizarre, and with a large number of competent arrangers making their valuable contribution, one may expect much (and anything) from the film music field.

The time is almost here when the composer will be brought in at the beginning of the planning of a picture and allowed to suggest spots that can and must be shot in a manner that will allow him to write better music for the unfolding of the story.

I anticipate that 1946 will be a better year for film music because composers now realize that we have the greatest medium the world has ever

*(Continued on page 47)*

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# Radio's Influence on Music Continues Widespread

FRANK E. MULLEN

---

The vice-president and general manager of the National Broadcasting Company tells of some recent achievements in radio music and indicates optimism for its future.

---

ONE way to gauge the advances that have been made in radio music is to consider the possible impressions that current schedules are making on returned servicemen who have been out of the country several years.

Broadcasting is ever on the alert to improve its musical offerings, along with other program topics, and the changes are introduced so gradually that it is only by comparing offerings over a substantially spaced period that a quick picture may be had of the growth of radio music.

Perhaps the most important development in this field in recent years is the manner in which commercial sponsors are wholeheartedly embracing classical music programs. There is a distinct advance, too, in the advertisers' support of semi-classical and top-flight musical variety series. But this trend to commercial sponsorship of high-quality music does not imply that good music is new to the air.

At NBC the presentation of superior musical offerings has been a prime program building task since the very start of the network. Many meritorious instrumental and vocal features were carried for extensive periods on a sustaining public service basis. And NBC still carries several musical series sans sponsors.

The importance of obtaining sponsors for such offerings as the NBC Symphony Orchestra (now presented on the "General Motors Symphony of the Air") and "Serenade to America" (now under the sponsorship of Benson & Hedges) is that the change-over to commercial status is ample proof that high-quality music must

have audiences large enough and important enough to warrant business firms' interest. Several major symphony orchestras are now sponsored over national networks. Operatic programs, too, are in the sponsored category.

## Commissioned Works

In many instances, radio stations and networks have commissioned original works for broadcasting. A distinct advantage of compositions especially created for the microphone is that they can be effectively presented within the prescribed time limitations of air programs. Several impressive symphonic and operatic works have been written especially for the air, and it is probable that similar assignments may be given in the field of chamber music.

NBC's "Orchestras of the Nation" series—now in its third year—is another major contribution to the American music scene. This year, fourteen great orchestras under distinguished conductors are broadcasting from their home cities on the Saturday series. They include the Cincinnati Symphony, the Columbus Philharmonic, the Denver Symphony, the Eastman School Symphony, the Harrisburg Symphony, the Kansas City Philharmonic, the Louisville Philharmonic, the New Orleans Symphony, the Oklahoma State Symphony, the Pittsburgh Symphony, the Rochester Philharmonic, the St. Louis Symphony, and the Southern Symphony.

Benefits of this series are manifold. The nation at large gets the opportunity of hearing what the

various sectional orchestras are doing. And the respective orchestras share in their home town's pride in getting a national audience for their endeavors. In some instances, reaching a national audience via network broadcasting brings about the urge to play better.

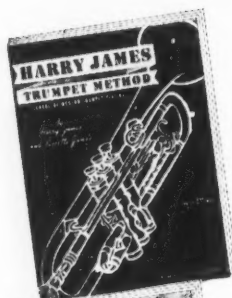
I believe that radio broadcasting prompts the study of music and the formation of local musical groups. It has long been acknowledged that radio has boosted the box-office receipts and phonograph record sales of concert artists. But little has been said about the great role broadcasting has played in starting musical careers. And to a great extent, radio not only suggests the pursuance of musical studies but even creates jobs.

The war brought about many valuable contributions to the music scene. Notably it proved the eloquence of music—popular and classical—in pleading the cause of democracy. Such pop tunes as Irving Berlin's "Any Bonds Today" contributed substantially in the war against oppressors and tyrants. And so did such an epic work as Shostakovich's Seventh Symphony, written under the fire and flame of the siege of Leningrad, and the timely revival of Verdi's "Hymn of the Nations" which Toscanini and the NBC Symphony presented. The latter work, with United Nations' anthems appended by the conductor, was so sensational on the air that the Office of War Information used it as the basis of the Toscanini film shown in allied, neutral, and liberated nations.

The huge success of musical broad-

*(Continued on page 63)*

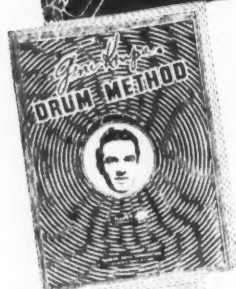
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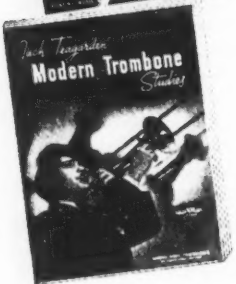
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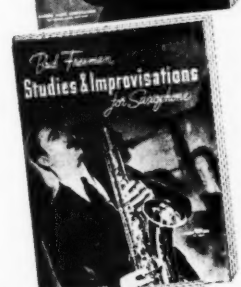
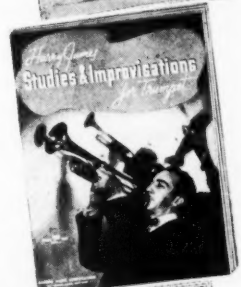
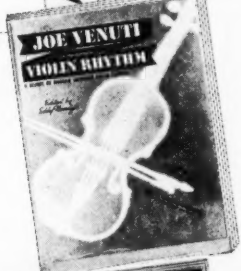
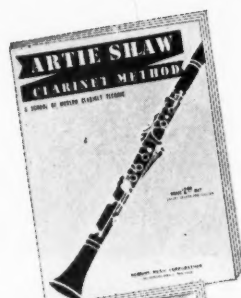
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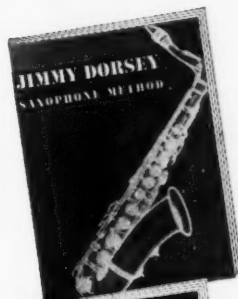
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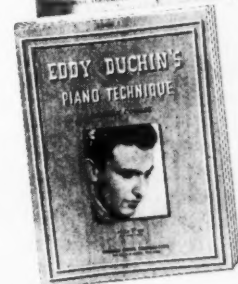
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# Triple Trade Triumph

JOHN F. SENGSTACK

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Mr. Sengstack, president of Music Publishers Association, reports on industry-wide understanding and cooperation in the growth of our national music culture.

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**W**HENEVER music publishers, retail music dealers, and the ultimate consumers of music—public school educators, private teachers, or amateur musicians—have occasion to “rub elbows,” it is always pleasing to note the complete accord which seems to exist between them, in contrast to the many incidents which, in some other industries and professions, are often the source of serious grievances and unpleasant feelings.

It is true that harmony may properly be expected to go along with whatever pertains to music, but there must be reasons why there is less occasion for serious misunderstandings among these three groups of the music industry than in other industries which could be cited.

This is, we believe, largely due to greater understanding by each group of the others’ problems—an understanding made possible by an interchange of thoughts and motives through the respective publishers’ and dealers’ trade associations and with the representative educational organizations. The objectives and the success of publishers, dealers, and educators have been recognized as a joint problem and treated by them as such in a very successful manner.

Musical culture has benefited greatly by the important contributions of publishers. Without them no composer could grow, no educator could have available the vast amount of material from which to select the works exactly adapted to his requirements. Music educators seem to welcome the constructive counsel of music merchants, who in turn welcome the knowledge and cooperation of educators. Publishers and dealers

have striven honestly and intelligently to accept their share of responsibility in the joint problem of music education. Thus the relationship between the music industry and the music profession is unique.

For such a happy position to be maintained requires that each group shall continue to exert the utmost effort to retain and expand these sources of understanding so essential to the success and security of the industry and profession. Broad vision is required of all, with a determined effort that each shall appreciate the problems of the other, view them objectively, and make such decisions as shall prove beneficial to the industry as a whole rather than to just one of the individual groups.

That business has been good during the war years is not necessarily indicative of postwar conditions. All must be alert to retain the advantages derived from the huge new public which has become dependent upon music for inspiration and solace—a dependence developed among our millions of young men and women recently in the service.

## More and Better Music

And, too, the war years, with their restrictions on certain forms of amusement, have brought to our adults who remained at home a realization of the tremendous value of the better type of music for relaxation, diversion, entertainment, and inspiration. More and better music has had a wider hearing than ever before, and never has it been so greatly loved and appreciated. It has permeated our lives, in industry as well

as in the home. It has proved vitally important in giving release from the tensions of modern living and even in making for better understanding between nations and peoples. It is reasonable to assume that this interest will continue and expand beyond its present proportions, but to assure its continuity the combined efforts of each group here referred to will be required, with no let-up on constructive programs to retain the ground already gained.

The publisher will, as in the past, analyze and study the needs of progressive and perhaps changing educational methods and, through consultation with leading educators in their respective fields, direct his output of new publications to meet the current requirements. He will wish to develop new programs as well as support existing programs directed toward the increased use of music in all forms by a rapidly growing musical public.

The retail dealer will wish to provide for closer contacts with and enterprising participation in every musical activity in his territory—church, school, and community events. His influence in the development of these fields is practically unlimited, for no one knows or understands the needs of individuals and musical organizations better than the dealer who has devoted a lifetime to providing a service which has meant so much to the cultural advancement and real happiness of his community.

In addition to his school work, the music educator will wish to take a leading part in the development of local musical programs, particularly

*(Continued on page 55)*

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# Music in Industry—War Baby Grows Up

R. L. CARDINELL

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Mr. Cardinell, Director of Program Research of Muzak Corporation, outlines the growth of music in industry with particular application to music played to people at work.

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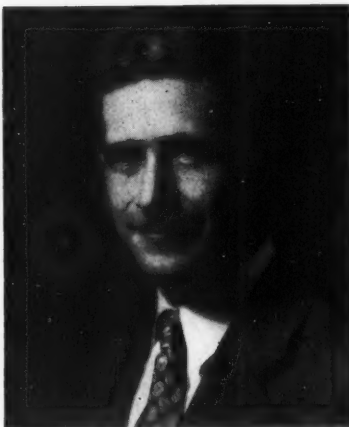
IT IS a generally accepted fact that technological advances arising from war far exceed the progress of normal peacetime. During World War II nearly every industry received a certain amount of benefit from these advances and the music industry was no exception.

Perhaps the most important musical development resulting from the war has been the widespread acceptance and expansion of music in industry—music played to people at work to relieve fatigue and boredom. From a mere handful of factories which five years ago used or experimented with music as a production aid, the number had swelled into the thousands by the end of the war.

The question now arises whether music in industry is here to stay or whether it will be relegated to the archives of war phenomena. It is too soon, of course, to estimate the extent to which it will be used in the years after reconversion is completed. On the basis of its wartime and few months of postwar development, however, I believe it is safe to make some general predictions. Let us, therefore, examine the history of this lusty musical infant.

It was born—who knows exactly when? The songs men sang to lighten their labors are older than recorded history, and probably go back to the earliest forms of musical expression. Work songs, of course, imply the laborer's active participation in the performance and perhaps the creation of the music. Today's concept of music in industry is of a different nature. When we speak of music in industry now, we mean providing music to people at work. They may or may not participate actively.

An early reference to this use of work music is found in the writings



of Pausanias in the second century. He relates that the walls of Messina were built to the sound of flutes. Further references are rare until we arrive at modern times. In 1915, Thomas Edison experimented with a phonograph in a factory. Several cigar manufacturers substituted phonographs for the traditional "readers" who were employed to relieve the employees' boredom. Although successful results were apparently obtained in these cases, the idea did not spread. Probably the real obstacle was the lack of good sound distribution equipment. After all, this was before the days of vacuum tubes, public address systems, and other electronic devices which we now take for granted.

A few years before World War II, however, several factories in this country were using work music regularly. The idea seems to have originated spontaneously in each plant, without the knowledge that anyone else was experimenting in this way.

In 1938 a government study was made in England on the use of music to alleviate industrial fatigue and

boredom. Though the investigation fell far short of analyzing completely all the relevant factors, it proved conclusively that music can be made a powerful production tool. The results were published in an official report and led to widespread adoption of the idea in England.

Rule of thumb standards and techniques became general in the subsequent application of music to industry both in England and in this country. Many people admitted that music was a good thing in the factory, but few agreed as to methods of providing it. After Pearl Harbor, industries all over the country were searching for more information on the use of music and what might be expected from it. A project begun at Stevens Institute of Technology and later continued by the Office of Production Research and Development of the War Production Board, undertook basic research into this new art, and passed findings along to interested plants.

The possibilities of the medium were rapidly pursued by various commercial interests. The Muzak Corporation, transmitting musical programs to factories over wires, and RCA-Victor, selling sound systems and record libraries, pioneered in the field. They were soon followed by other firms having either equipment or music libraries to sell. Among the more notable of these were Stromber-Carlson, Operadio, and Executone, all equipment manufacturers, and Standard Radio, with a transcription library.

With the exception of Muzak, programming was left in the hands of people in the various plants, with suggestions or program samples furnished by the supplier. Muzak, sup-

*(Continued on page 53)*

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# Music Council of America Outlines Program of Action

JAY KRAUS

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The Music Council of America (formerly the Music War Council) has adopted a new five-point program of objectives which are discussed here by its president.

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ALMOST four years ago the Music War Council of America (recently renamed The Music Council of America) was founded by a group of music business and professional leaders to bring the music resources of our country into play in support of the national effort, in order that our armed forces, civilian workers, and children might not be denied the recreational and educational benefits and patriotic inspiration that music affords.

A review of the achievements of the Council in the war era which gave rise to its activities would be but repetition of well-known facts, for never has there been greater public consciousness of music as an indispensable factor in civilized living—in war or in peace. Suffice it to say that nearly 800 music organizations, both choral and instrumental, including more than 50,000 amateur and professional musicians, were the recipients of distinguished service citations awarded by the Music War Council in recognition of their outstanding contributions to our successful war effort. The resulting publicity focused public attention upon the importance of wartime music service and prompted many thousands of others to join in playing and singing repeatedly for the entertainment of the men and women in the armed forces, to stimulate the sale of war bonds, to spur war workers to ever higher production goals, and to quicken and maintain the unified patriotic spirit and high morale without which final victory could not have been achieved.

Especially gratifying during the war years was the response of school

musicians to the Council's call to increase participation in special wartime music activities. Hundreds of school bands, orchestras, and vocal groups qualified for the Council's citation awards, and thousands of students took part in the music poster and essay contests sponsored by the Council.

Now the war is over, but the Council's work goes on, for the far-sighted leaders who were the charter members and organizers of the Council have discovered that what they founded was not an organization, but a movement dedicated to bringing the benefits of music to all mankind. Dedicated to the idea that more general participation in music will contribute greatly to the full and complete enjoyment of our rights and privileges under our Constitution and Bill of Rights, the Council's officers and directors voted to drop the word "War" from the organization's name and to devote themselves to serving the cause of peace, harmony, and better living through the advancement of music.

## Five-Point Program

A five-point program of action has been approved, and may be expanded in the months and years to come. These are the specific objectives of the program adopted at the Council's annual meeting in New York last summer:

1. To foster and promote the creation of memorial music facilities, such as band shells, music halls, and school music buildings to commemorate our war dead.

2. To encourage leadership in com-

munity service and cultural advancement through music by awarding honorary citations to deserving groups and individuals.

3. To seek universal tax support for community music activities.

4. To develop opportunities and incentives for greater participation in music at both youth and adult levels.

5. To give intensive support to the promotion of National Music Week and similar activities contributing toward the achievement of the Council's over-all objectives.

Especially timely just now is the first step of this program, for communities from coast to coast are giving serious consideration to the manner in which they can most fittingly commemorate their home town heroes—how they can best express their pride in the achievements of the nation's fighting men and their gratitude for the sacrifices of those who died in the service of their country.

This high purpose can best be achieved through "living memorial" projects which express the spirit of democracy by encouraging and, if possible, affording facilities and opportunities for group activities that will bring people together in the common pursuit of happiness, knowledge, and culture. None more fittingly symbolizes these ideals than those that afford facilities for fostering greater public appreciation of and participation in music.

It is easy to perceive how fittingly memorial music facilities will commemorate the dead, but it is even more important that they will at the same time serve the living and the

(Continued on page 45)

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# A New Wall for China

VIRGINIA LEE

---

Here is the story of the power of music in uniting the people of a nation. Mr. Liu has recently appeared before many audiences in the United States to tell this story.

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Liu Liang-mo

WHEN Liu Liang-mo, glancing one day at the cover of an American song book read, "Music Unites People," he little dreamed that the deep impression those three simple words left upon him presaged far greater impressions upon the heart of China. A young YMCA worker, he enjoyed a great love of music which he longed to share. Until that moment the tremendous potentialities of those words had not touched him, but the realization that their fulfillment might be within his power urged him on.

The solution to his most immediate problem, that of actually having to induce others to learn to make music, came when permission to organize a singing group at the Shanghai YMCA was granted him. From a nucleus of sixty forlorn young men his group grew and grew as their friends and, in turn, the

friends of the friends flocked to him in eager anticipation! It had never before been considered quite proper to sing in public in China, but brisk songs like "Chee Lai" soon broke down the barrier of modesty and communicated to the singers their air of spirited enthusiasm. Frankly and openly they enjoyed every minute they were able to sing.

There were many young Chinese students studying abroad at the time. Upon their return they introduced the new theories of music they had learned. Modern Chinese music was, on occasion, a mélange of Chinese airs set to Western harmony. At other times, under the influence of the church groups, it was tinged with the sobriety of the Sunday school hymn. The pentatonic scale that had been common to the music of old China was augmented by the seven-note scale which is used in Western

music. It was not extraordinary to find ancient folk tunes that had been sung for centuries set to Western accompaniments. What really mattered was that new and stirring words of flaming nationalism were being put to old, familiar melodies, for the disturbing years following 1931 carried ominous rumblings of new disorders to come.

One of the band of young moderns was Nieh Erh, who wrote "Chee Lai." Nieh Erh was a dear friend of Liu, who admired his work tremendously. In 1936, with the phenomenal number of seven hundred singers, Liu's group presented a public concert to commemorate the death of Nieh Erh, who had died "accidentally" while studying in Japan. The vital and commanding nature of his music demanded now, more than ever, an understanding of China's need for unity. Thus it was that not only the pleasures of singing, but also the texts of the songs that were learned breathed life into this movement.

Inspired by the success of the group under Liu, singing clubs in Y's in other Chinese cities cropped up. Further success was assured the movement by the proclamation of a National Salvation Movement in 1935, whose slogans, "China must not be enslaved by Japan" and "We must unite and resist the invaders," were completely in accordance with the patriotic chants that were spreading like wildfire throughout the country.

By 1937, when the Marco Polo Bridge incident marked the opening

(Continued on page 52)

"Chee Lai," sing these Chinese youngsters.



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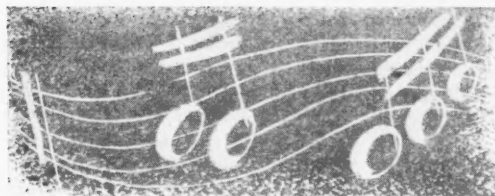
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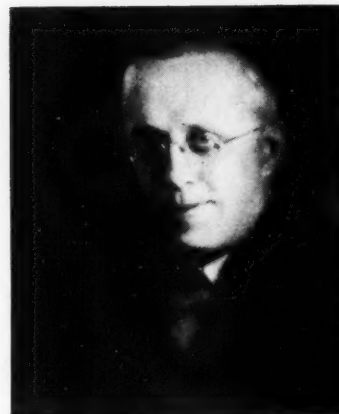
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ROWLAND W. DUNHAM

The Dean of the College of Music of the University of Colorado expresses some forthright views concerning the value of some of the products of music publishers.

A GENEROUS proportion, alas, of music published today, or in any other period for that matter, can justly be classified as trash or tripe. In view of this regrettable state of affairs, I feel that a few straight-from-the-shoulder suggestions to music publishers and musicians are in order.

I realize fully that the sale of music depends upon its appeal to the profession and to the public. The musician performs and teaches music which people like to hear. Some of it is of fine, even immortal, quality. Of this I will not speak except to congratulate the publishers for making available worth-while compositions at the risk of financial loss. Under "trash" I include music of superficial appeal with plenty of melody, a simple, rhythmic pattern, and harmony which is usually at least correct. "Tripe" is my term for music that is frequently "borrowed" from some easily identifiable source, possesses a marked tawdriness, and is frequently "ungrammatical" musically.

The trash seems to be a necessary evil. People love it. Musicians find

it useful. Publishers make justifiable profits on it. So much for the trash.

Tripe is a part of the animal some people use as food. While I don't want to argue about people's eating habits, the idea of eating the inside of a critter's stomach does not appeal to my appetite. In music, tripe is the stuff that publishers accept for reasons best known to themselves, in the hope that the great unwashed musical public will go for it in a big way. And they probably do.

It is barely possible that our publishers do not realize the extent of the atrocities they commit in the name of music. If this is the case, then they should welcome a few suggestions from one who would like to see music rescued once and for all from the tripe category.

At our College of Music we have a class in piano pedagogy designed to equip our piano students to teach any group from beginners upward. A great deal of material has been collected. It has been relatively easy to segregate this music into the possible and the impossible.

Without going into detail I might cite a certain publisher who has on

his staff of contributors a man who has apparently acquired a big reputation as a composer of teaching pieces for elementary students. This music is actually so consistently bad that we have our students examine it as an example of what *not* to use in their teaching. Not only is it full of mistakes we would not tolerate in a first year harmony class, but it is stupid and utterly impossible from the teaching standpoint.

Another publisher I know used to be famous for the fine quality of his production. All reputable members of the music profession looked forward to his new publications. Suddenly something happened. There was an about-face and things deteriorated into trash and eventually into tripe. According to rumor, a pernicious influence had crept into the company. Too bad!

A publisher sent me a copy of a patriotic song and stuck his neck out by asking my opinion. I told him the bitter truth, and suggested names of several musicians in his city whose opinions he might wish to ask. There was a band arrangement of this masterpiece which was an insult to the ear. Believe it or not, every instrument in a large instrumentation played fortissimo from beginning to end without a single rest anywhere at any time! The publication was withdrawn.

### A Suggestion

The suggestion I want to make to publishers is simply this: scrutinize more carefully the musical qualifications of your readers. In evading the high-brow reader, do not make the mistake of employing a musical illiterate to judge your manuscripts. If I were a publisher without musical training I would get many opinions from many professional sources before I hired a reader. I would also solicit honest opinions of my publications from the best men in the profession. It will surprise you how many musicians will respond to your inquiries.

To the professional musician I suggest that you examine new music more thoroughly. Is all this musical tripe to be propagated or eradicated? The decision rests largely with you. Wake up, musicians, and be true to your profession!

JANUARY-FEBRUARY, 1946

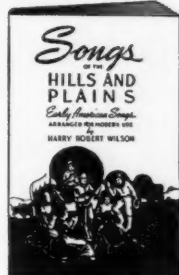
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J. C. VOLKWEIN

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FOUR years of violent struggle in which terrific demands were made on every human faculty, both mental and physical—a struggle in which millions of people were well-nigh exhausted—is fresh in everyone's mind. The part music played in this great conflict was phenomenal. Although at first the general public and most of the leaders in the war effort looked upon music as a nonessential, every day of the war witnessed music's utilization to an increasing extent until finally it had rendered service in every phase of the war's activity.

With this four-year background fresh in the public's mind, there is a shifting of the scene to a radically different set of conditions. Readjustment is now the order of the day, but no readjustment is necessary to adapt music to the new requirements. Music adapts itself automatically; the readjustment must be in us. Just as we failed to realize the full extent of music's necessity in wartime, so we may now be slow to grasp the even greater dependence of all humanity upon music in time of peace and especially in the flush of victory and general rejoicing. Mu-

sic is as indispensable in celebrating our glorious victory as it proved to be in winning it. It is impossible to think of general rejoicing without music. The wonder of music lies in the fact that it gives a fuller and deeper expression to every human emotion and harmonizes with every occasion.

The music trade and others must now direct their attention to the period of readjustment lying directly ahead of us, the keying of nerves to a lower pitch, the displacement of excitement by a steady shifting of home life, the backbone of the nation. There is a wonderful future for the music industry. When we read through the columns of the various music trade papers we feel inspired by the evidence of renewed interest and activity in associations all over the nation. Some years ago we adopted a slogan, "Every Retailer Join His Local Association." The year 1946 is the opportune time to repeat this slogan and invite the dealers throughout the country to join the ranks. It is only through closer cooperation and united effort that we can build up the music business for the future. What can we

as an association do about it? Spread the gospel of music, do all we can individually and cooperatively to develop more interest in music in our community and eventually throughout the nation.

There is an urgent need for music stores to carry a larger stock of sheet music and books to meet the increase in demand in their vicinity. This will give the dealer an opportunity to derive a greater profit—something we all can use, particularly with overhead expense increasing.

The officers of the National Association of Sheet Music Dealers are planning to hold an annual meeting next June. We hope that conditions will permit a big percentage of our members to be present to discuss the various problems with which we are confronted. Due notice will be given as soon as the exact time and place of the meeting are decided upon.

## KRAUS

(Continued from page 38)

cause of peace. The late President Franklin D. Roosevelt once said during the war years, "Music will contribute much to strengthening the bonds of friendship and cooperation among Americans and the other free peoples in the peaceful world of tomorrow." Now, if ever, is the time to put this great force for good to work, while the need for better understanding between people is uppermost in the minds of all. Music memorials are a means toward this end.

Since nearly all memorials are local affairs, with the final decision regarding the form they should take being up to the citizens of the local community, the facts concerning music memorials should be placed before them. A brochure entitled *Music Memorials Will Serve the Cause of Peace* has been given wide circulation by the Music Council of America, and copies may be had by writing to the Council's headquarters in the Fine Arts Building, 410 South Michigan Ave., Chicago 5, Ill. This pamphlet outlines the advantages of memorial music facilities, suggests promotional and financing procedures, and, in general, is invaluable to anyone who may wish to promote a music memorial undertaking in his community.

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## The Customers Write

LAWRENCE PERRY



Our readers will be pleased to learn that a number of new works have been produced as a result of requests and problems mentioned in this column. If you are looking for material you cannot find, please write to Mr. Perry.

"Leading bandmasters could do many of us a real service if they would compile a folio or two of complete band shows for football games. If all I had to do was get ready for Saturday's game, I could work out some honeys, but what with my teaching schedule and the need for sleep, I should like to capitalize on some experts' successful experience. By the way, when I say 'complete' I mean just that—no hints, but the music, marching diagrams, signals, cues, possible cuts, timing, and every other detail carefully worked out. This may seem like a very dictatorial way of making a request, but, in my opinion, nothing but a complete job would be of service.—G. S., Louisiana.

"Your issue devoted to film music (September-October, 1945) prompts me to write suggesting that some of this music be made available for school orchestras and bands. I know that attempts have been made to feature such music in concerts. Is there not a wealth of good playable, interesting music here for our American Youth?—E. G., Colorado.

G. K. of Nebraska makes an interesting suggestion for the modern composer. "In trying out new scores with my groups I have noticed that, while the players do not always accept new tonal idioms, they almost never complain about the richness or strangeness of the rhythms. I suppose this is principally because of their experience with dance rhythms. . . . It is my opinion, therefore, that if our modern composers will write more works for schools which develop rhythmic complexities rather than tonal complexities we will have a bigger audience for new music."

L. J. of Michigan wonders why there is not more appreciation material for the intermediate grades. She writes, "Here we are with a wealth of recorded music but without the 'know-how' to use it. Most of us have not the time or the background necessary to work available courses of study into practical, workable teaching plans. What we need is not educational catalogues but a package of material with notes telling what it is and instructions on how to use it."

"I could do a lot to build up my string enrollment if I could only find the right music," writes I. W. of Connecticut. "After a year or two of instruction on wind instruments my students can give a band concert which amazes them and their parents, but what of my strings? All of the grade school orchestra material I know places the burden of the work on the strings, with the easiest parts for the winds. I wish I could find pieces that divide the difficulties among all members of the orchestra, with easy but brilliant passages on the E-string for violins. Then my young violinist could dazzle his parents as does my young cornetist, and so be encouraged to do serious study."

Again we have the following suggestion, "Let's have more music featuring the piano with all ensembles large and small, vocal and instrumental. Such works would make for more brilliant performances by amateurs and would give the pianist, who usually appears in the role of accompanist, a well-deserved chance to shine."—Piano Teacher, New York.

## SHILKRET

(Continued from page 29)

known, excepting radio, for bringing our music to the attention and enjoyment of a huge audience. And, when music is "heard" through the eye as well as the ear, the listener's enjoyment of it is keener and more satisfying.

The world is now in a state of readiness for many things. The war has brought great mental changes the world over. I believe that films will be not only more entertaining but also increasingly educational. Music has played a great role in human living since the beginning of time. Human emotions can find in music a kind of expression that can be found nowhere else. If the time has come when we may expect better standards of living and understanding for all the people of the world we have good reason to expect that they will enjoy more good music by good composers and that the films will bring it to the average theatergoer.

### "Musicals"

Effective use of film music is not limited to pictures of a dramatic nature. It is in "musicals" that film music has had its greatest use and development. In these pictures music is an integral part of the story. And for obvious reasons the principal performers are singers, instrumentalists, or dancers. For these roles the film industry has employed the best talent from opera, concert hall, and theater. Up to now most of these productions have presented a large number of "standard" music works. However, many new compositions have been specially written for the films, and there is good reason to believe that the composer who can produce really good music has an excellent opportunity to insure his future by writing for this field. He will have a receptive audience that is interested in both "long-hair" and "pop" music.

I have no doubt that works like "Oklahoma," "Porgy and Bess," and "Carousel" will be filmed. Some of the Gilbert and Sullivan operettas will be produced. Opera production has not yet reached the same degree of good showmanship that is found in the musicals but some of these

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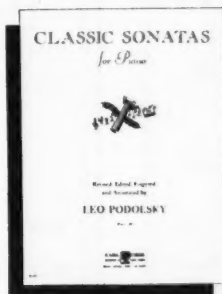
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days producers, writers, and directors will find the way to produce good opera in films.

The cartoon is still another important form of film music. Here is a statement from an outstanding writer of cartoon music, Scott Bradley: "If I have anything to say about it, cartoon music of 1946 will be progressively modern . . . orchestration in enlarged chamber music style . . . with a total elimination of the Spring Song sort of cliché. This is a big order and it will not be fulfilled in a short time. However, the scope of cartoon scenarios is broadening and music for cartoons must free itself from the 4-8 bar sequence . . . cartoon action cannot wait for subject-answer sequences. Cartoons are 'made to order' for modern music and may well prove to be an important proving ground for this kind of scoring, thus becoming a leader instead of the red-headed step-child of motion picture music."

When I asked George Antheil, well-known composer and author, his opinion of the future of the serious composer in the film music field, he replied: "There is no doubt

at all in any serious composer's mind that films represent the greatest possibility there is for music. We are still some distance away from realizing that possibility, but we are getting there step by step. First of all, I think the composer would like to be in on the planning of the music for the picture if possible.

"Film composing should be almost like writing an opera score. Story writers today write complete pictures and sell them as complete scripts, a complete package. It is possible for a composer and the collaborating story author to develop an entire motion picture idea together and market it. More of that should be done. Eventually it will be proved that this is the best procedure and that good music has tremendous commercial possibilities. 'Lieutenant Kije,' by Prokofieff, was made in this manner.

"In 1917 motion picture producers began to 'discover' great stories such as *Anna Karenina*. They began to explore the world's great literature for motion picture scenarios. And it took them a while to learn how to use this literature. The same applies

to the use of great musical scores. It is a question of changing the method and planning of the picture. Music can't be applied to the picture as a mere varnish.

"There are thousands of scores. Chopin isn't the only one!"

Mr. Antheil is entirely right when he says that better film music will be produced when the composer is brought into the picture at the very beginning. Here is what a prominent composer of film music, Johnny Green, has to say about the business of keeping the composer too far away from the basic development of pictures:

"Much of the criticism leveled against film music in this country has been due to the frequent lack of sock dramatic impact of the film score. The public's slow progress in becoming aware of and appreciative of film music is large attributable to this same lack. In making these statements, I have automatically questioned the validity of the adverse criticism of many of our top music critics, which has been directed against film scores on the basis of absolute music. Film music is not

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written as absolute music. It is written as an adjunct to visual dramatic action. If it has value as music for pure listening, this must be considered as gravy. That there is a way of achieving this gravy has been proved by certain composers of film scores in Europe and by a few of the more gifted and . . . more fortunate boys here in America. The producer is the master chef who can supply the recipe for this gravy. Unfortunately, to date the producer seems to have been a fellow who likes his turkey dry and has withheld the recipe from even some of our most gifted film composers.

"The recipe, in a few words, is simple—make the composer part of the act. It is assumed at the very beginning of preparation of most motion picture scripts that music will be an integral part of the whole when the picture reaches the theater screen. Yet, at these early conferences, where is the composer? In the great majority of cases he is the little man who wasn't there. Scenes in which it is a foregone conclusion that music will be used are constructed by the producer, the writer of the script, and the director, none

of whom is likely to be a musical expert, without any consideration for the technical musical factors involved. Ultimately this scene on celluloid, frozen as to length and as to its interior structure, is thrown at the composer and he is charged with writing music 'to fit it.' He becomes then a tailor instead of a consulting cooperative architect. A carefully thought-out suggestion by an astute composer at the time of the construction of the scene on paper would guide the director in his shooting so that, if nothing else, there would be the proper spaces in which for the composer to state his material and develop it. Develop it how? As a concert piece? No. Develop it as a helpful and psychologically strengthening agent in the over-all effect of the scene. *Ipso facto*, two things would happen: (1) the music would have a much higher 'mechanical efficiency' in making the scene 'pay off', (2) the music would be more effectively constructed and would be better music in and of itself. Experienced composers for the theater are, as a group, far better dramatic showmen than they are given credit for being. If they are allowed to be

really helpful in the construction of the framework on which they will hang their musical adornment, they will be of far greater service to the film medium and, by virtue of this greater service, they will be able to attract far greater credit.

"As two examples of this highly effective method of working I would cite the score composed by Michel Michelet for 'Voice in the Wind' and the Academy Award winning score of Bernard Herrmann for 'Citizen Kane.' Here are two composers who were 'part of the act.' The result on the screen and the quality of the music concerned make a strong plea for including the composer from script to release."

I look forward to hearing many great film scores in the future. Not only musical America, but the whole world, is interested in more and better music in films. Russia uses her best composers for motion picture music. France, England, Germany, Italy, and our Latin American neighbors will put forth their best efforts to produce great music scores for films. The future is brighter than ever before because our seeing and listening audience is music conscious.

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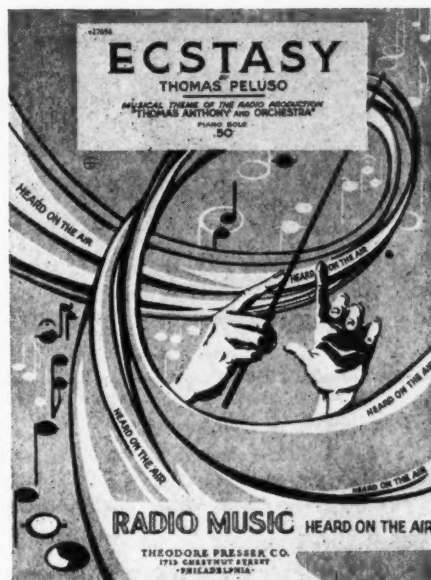
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## GANNETT

(Continued from page 19)

various states for the use of their State Libraries. We are still trying to encourage higher standards of church music. We are still emphasizing the value of music, both instrumental and vocal, as a means of drawing the family together through the work of our Music in the Home Committee—which incidentally also recently commemorated the service of John Howard Payne to the American

home by placing a bronze tablet on the little salt-box house—now a village museum—in Easthampton, New York, where the author of the lyrics of "Home, Sweet Home" was born. We are continuing to encourage community singing, the formation of choruses, and the pursuit of chamber music as an avocation as well as a profession. And our Young Artists Auditions, the phase of our program which has perhaps attracted more attention than anything else the Federation has undertaken, are now en-

tering their seventeenth biennium. The work of our Junior Division is continuing—work that enlists the interest and attention of boys and girls from the moment they can beat time in rhythm bands to their emergence as full-fledged pianists, vocalists, or violinists ready to compete for the \$1,000 Young Artists awards. Our Student Division, including the group between seventeen and twenty-five years of age, is flourishing.

The war brought us a sharp awareness that we faced a challenge such as had never before confronted our organization. Obviously, in the tremendous task of mobilizing the greatest fighting forces the world had ever known, the services of the entire citizenry had to be enlisted to serve the war effort. Those whose primary task was to promote the cause of music certainly were not exempt.

With pardonable pride I express the belief that our War Service program is one of the brightest chapters in Federation history. The contribution of over two million articles of musical equipment to members of American fighting forces on land, on sea, and in the air we regard as a worthy achievement. We had passed this total long before V-J Day, but we have pledged continuance of this work under the direction of our able War Service Chairman, Mrs. Ada Holding Miller of Providence, Rhode Island, until "the last fighting man is back on American soil."

Another war-born project that will be continued is our work for the wounded and battle-fatigued in army, navy, and veterans' hospitals. This project was initiated, in cooperation with the American Red Cross, in the early spring of 1944, and it has steadily gained momentum. In more than forty states, representatives of the National Federation of Music Clubs visit the hospitals to present ward music for the men who are too ill to go into the assembly halls, or to give concert programs in the recreation rooms for ambulatory patients. The Federation is also sending scores of teachers to the bedsides of patients to teach them how to play small instruments, to do musical arrangements, or even to compose. As for the instruments we have given to hospitals, these range from grand pianos and phonographs to tonettes and ocarinas.



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About three years ago we inaugurated a Music in Industry program when there was such an obvious increase in the use of music in industrial plants as a means of speeding up production and promoting morale among the workers. This lay fallow for a time because so many professional agencies with more means and greater resources than we possessed were engaging upon a similar work. But the Federation has resumed this project with renewed vigor, and we hope to lend our influence not only toward encouraging the increasing use of broadcast music in industrial plants but also toward the organization of a larger number of glee clubs, bands, and orchestras by the workers.

As I look toward the future I visualize four or five fields of endeavor which will assume paramount importance in a new society based upon a confederation of nations. For some years we have had an International Music Relations Committee whose primary activity has been to arrange for the presentation in other countries of the music of United States composers and to recommend foreign music for presentation here. The work of this committee will now, I think, take on more practical aspects. Not long ago we supplied replacement parts for the Athens, Greece, Symphony Orchestra so that it could function again. This was a gesture of international neighborliness which will presumably be repeated in essence, if not in actuality, many times in the future. We shall, I hope, also intensify our program in support of the American composer. Formerly we placed major emphasis upon competitions. Today we are developing ways and means of insuring that prize-winning and other meritorious works of native composers will have steady performance. Formerly we gave our Young Artists winners a \$1,000 award, arranged a concert tour for them with our own clubs, and then, when we had new winners, expected those who had gone before to be able to fend for themselves. Today we are trying increasingly to insure that each winner has able commercial management. We have spent many years in research, and in discovering how few American works of symphonic proportions find their way into the pro-

grams of leading orchestras. Today, through our Orchestras Committee, we are attracting compositions which bear the stamp of approval of our American Composition Committee to the attention of orchestral conductors, and pledging our far-flung membership to enthusiastic and interested listening if these works are programmed.

It is my opinion that we have not lost any of the idealism that characterized the Federation of yesterday. We still believe that music is the

greatest of the cultural arts. We still believe that, next to religion, it has more influence upon human life and character than any other single agency. But we live in a practical, twentieth century world, and we are trying to bring our program into line with modern techniques. We believe that 500,000 people properly mobilized can put the musical life of America on a par with that of any nation under the sun. Our present task is to find workable methods to achieve that objective.

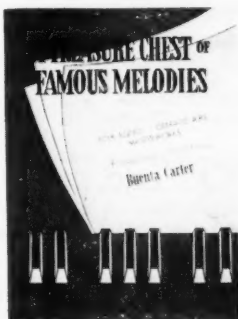


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## LEE

(Continued from page 40)

of the new Sino-Japanese war, the Chinese people, rich and poor alike, scholars and laborers together, had become singing enthusiasts and China was a singing nation.

The Chinese had songs of their own—songs of the farmer, the laborer, and the troubadour—but they

were not meant to be sung at public gatherings and meetings. Attempts at group singing had been initiated before by the missionaries and other Christian groups, but the idea had not been successful. Perhaps it was because the singing of hymns could be entered into with understanding only where Christ had become known to all, which was not the case in China, and it remained for war

to bring to the Chinese people the common interest that welded them together in spirit.

Since the revolution in 1911 China has struggled slowly and steadily toward modernity. During the recent war years she has met with extraordinary resourcefulness the well-nigh insuperable difficulties facing her. Ancient cities that knew little of the outside world were transformed into factory towns. Education of the masses became an established fact. Mass migrations into the interior were organized. Workers, students, teachers, even whole families undertook the long and difficult march inland. They carried on their backs their tools and their books, but above all else, they carried in their hearts the compulsion to resist. Under such circumstances, it is little wonder that singing found its place in their lives. The time was ripe for it to become the outlet for their emotions and passions.

The values of singing have been preached and proven in China as elsewhere. Liu moved with the armies all over China, teaching them to sing and, in so doing, to make their weariness and suffering more endurable. At the same time, with a few eager followers, he was organizing transport systems, setting up medical stations, and creating good will between civilian and soldier. When Liu first began his project he had to use some device by which people might be induced to sing. His method has been to train a few willing students first, and then to place them at various posts among the crowd. The wisdom of this strategy was particularly noteworthy when a skeptical general asked him to teach a marching song to 10,000 soldiers. Liu did exactly that in forty minutes. First he trained twenty-odd soldiers, teaching them the words and tune; then he posted them among the rest of the group. "It was a sandy place and a brisk wind was blowing," he recalls. "The sand blew in my mouth, but I sang on just the same, and 10,000 soldiers sang with me."

Liu came to the United States early in 1941 on a fellowship grant at the University of Pennsylvania and Crozier Seminary. Eager to be constantly engaged in some constructive work, he has spent much of his

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time recently in bringing to America some visible proof of modern Chinese culture. As always, he has turned to music, adapting some old folk tunes, such as "Little Cabbage" and the "Bamboo Flute," perennial favorites of the Chinese people. In translating war songs, "China Will Be Free," "The Road Building Song," and the "Taihong Mountain," for example, Liu is making it possible for American people to discover for themselves how universally pleasurable music can be, whether it is oriental or occidental, or a combination of the two, as some of these songs are.

Having met and talked and sung with the people of two hemispheres, Mr. Liu speaks with knowledge when he says, "If it is a beautiful tune it is beautiful to all ears, because when God made ears He did not make one kind for Chinese and another kind for Westerners." Mr. Liu's great desire to share his love for music strengthened in the people of China the will to fight on, at the same time offering them spiritual comfort at their most crucial moment. Such an inspiration has contributed not only to the war effort, but remains now a major factor in the building up of closer relationship between two great nations.

### CARDINELL

(Continued from page 36)

plying music programs from outside the factory limits, maintained an absolute control over the program content and set up an extensive program research department to take advantage of this fact. One result of this has been the application of the principle of work music to offices, in which Muzak has shown considerable progress.

During the war, the expansion of music in industry was considerably hampered by priorities on the necessary equipment. Thousands of factories and offices unable to furnish high enough priorities were forced to do without.

The end of the war has produced the following effects in connection with music in industry:

1. A certain amount of cutbacks because of war plants closing down, converting, or reducing their operations.

2. A rapid increase in the number of plants and offices now using music who were unable to have it heretofore. This far outweighs cutbacks.

3. An increase in the number of firms supplying music service or equipment.

The net result of it all is that the music in industry business is bigger than ever, with definite signs of further increase. Among the developments that may be expected are fuller knowledge of how to make use of the known physiological effects of

music on the human mechanism, and the programming of music more closely to specific work operations or industries. These will aid materially in the expansion and acceptance of work music.

It may well be that, in time to come, people at work will form the largest listening audience that music has ever had. If such a situation comes to pass, its effect on the musical idiom, on composers, publishers, orchestras, and the world of music in general will be tremendous.

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(Continued from page 25)

The great centers of population and the important educational centers may now boast of excellent organists, excellent choirs, and a fine, dignified type of worship music, but there are thousands of communities where the story is different. Without going into detail, it is enough to state that, both in equipment and in performance, many thousands of congregations fall far short of decent

standards. Some of the blame rests upon the congregations (and even occasionally upon the clergy), for a lack of interest. But it is also true that the supply of properly trained church musicians is woefully inadequate. There is no doubt that the financial remuneration for church musicians is insufficient to tempt the ambitious student.

The Guild is deeply concerned about improving church music in smaller cities and towns and rural communities. It feels the necessity

of training young men and women to take positions of leadership in church music all over the country. While not unmindful that there are other factors than need involved, it believes that many more of our youth should be preparing for careers in church music. Because of the limitations of its charter, the Guild cannot *teach* those who aspire to a career in this field, but it can and does try to stimulate interest upon the part of both teachers and students.

Two recent developments in the Guild indicate the direction of its interest and efforts. Last season a policy was inaugurated to affiliate *student* groups. Five or more students in an educational institution may affiliate themselves with the Guild, under the guidance of a qualified Guild member, and receive the official magazine and other material which will keep them informed about what is going on in the best church music circles. Attendance at Guild services and festivals is encouraged and expected. In this way student groups have an opportunity to become acquainted with high-grade church music at firsthand. It does not necessarily follow that any or all of the members of such groups will become church musicians; but that they will become intelligent lovers of church music and supporters of the cause of good church music is almost inevitable, and it is a great advantage to have sympathetic persons in the pews as well as in the organ loft or choir gallery.

A second movement, just inaugurated and not yet in full swing, deals more directly with the training of prospective church musicians. As has been said before, the Guild cannot function as a teaching organization. It can and does *examine* the pupils of those whose business it is to teach, and if they pass the examinations it grants them the certificates for which they qualify. It is obvious that the Guild is deeply concerned about the type of teaching which its candidates receive, but up until now it has done nothing directly to improve the quality of its candidates.

In October, 1945, the Council of the Guild authorized the appointment of a Committee on College Contacts, every member of which is or recently has been a teacher in a

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college or university. The function of the committee is what its name implies. A large proportion of the candidates for the Guild examinations receive all or most of their musical training in the music departments of colleges or universities. Heretofore there has been no liaison whatever between the Guild, which passes upon the attainments of the candidates, and the institutions which give them their preparation. As a result, there has been no co-operation.

Graduates of the colleges who desire to present themselves for Guild examinations almost invariably find it necessary to undergo a further period of intensive instruction before they are ready for the Guild tests. This might be necessary, in any case, for prospective Fellows, but it should not be necessary for prospective Associates. It is the hope of the committee that it may be able to establish relations with the music departments of colleges and universities which will be mutually helpful and will incidentally help attract many talented young people to the church-music field.

This year is the semicentennial anniversary of the Guild. From every point of view the Guild might and does feel proud of its accomplishments. But the unoccupied field is so much larger than the one hitherto cultivated that the challenge cannot be ignored. The best possible religious music provided by the best possible musicians in the largest possible number of churches and synagogues is the only goal worthy of a living and growing organization such as the American Guild of Organists. The Guild definitely has its work cut out for it.

## SENGSTACK

(Continued from page 34)

where adult activities are concerned, for he is the one trained and equipped in the formation and conducting of the various types of musical groups. Not only does he realize the importance of music in adult life, but his official position is such that he commands the respect of those whose support is essential in the organization, housing, and maintenance of such activities.

This threefold but unified ap-

proach as we turn the calendar to 1946 gives every promise of even better days for music in America. Publishers and dealers are proud of a relation with each other and with their music-using clientele in which there is such tangible evidence of co-ordination of purpose. Therein lies the great hope for our joint success.

The past few years have been a test of the efficiency of all of us. Some of the technical difficulties with which we have been faced may remain with us for a time; but it is

reasonable to hope that they will gradually diminish and finally disappear. Others may arise, but as we have proved our ability to surmount them to a degree enabling us to carry on rather effectively up to this moment, we have complete confidence that with the extension of such intelligent understanding among us, the music industry—publishers, dealers, and users—may ably meet the challenge of making America an example for the world of all that is best in music.

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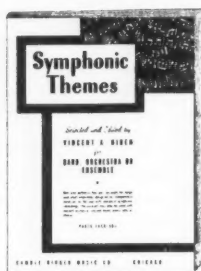
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## MORRISSEY

(Continued from page 21)

From Iceland: "Duty here in Iceland is pretty tedious and grim. There isn't any one of us here who doesn't like some kind of music, and to be able to play what you like when you feel like it—well—'Thanks' doesn't begin to say it."

These and countless other simple, almost humble expressions of appreciation give us some slight inkling of what music meant to these men. Their letters reconstruct for us a picture of tired, homesick, often bored soldiers, in small groups and in large groups, gathering around a phonograph, drawing from the music that came out of it a sense of relaxation, of stimulation, and of something approaching temporary contentment. Not all of them thought of themselves as music lovers. Far from it. To plenty of them music probably meant very little back in civilian days. Or maybe the swing fans never realized before that many other soldiers really got a lift out of Brahms—and maybe they began to wonder why. For any and all, regardless of background, this thing called music took on new meaning. It was pleasure; it was fun; it became for many a new and satisfying source of enjoyment. It seems more than likely that, once found, it will not be lost again and the vast band of new recruits that have been drawn to it will contribute immeasurably to the vitality of our musical life in peace.

V-Discs is only one of the many musical activities that made the ordeal of war a little easier for a great many men. In their loneliness and their boredom they relearned something which many of them had forgotten since childhood—that it's fun and sometimes pretty comforting to sing together. Without being conscious of it, they rediscovered that good feeling of comradeship, that warming sense of blending one's voice, good or bad, with the voices of others, of letting off steam in a collective, exhilarating tumult of sound. They were quick to discover real musical talent among them, to encourage it, and to follow the leadership it offered. Make no mistake, they consistently resented regimentation of their vocal output (thereby giving rise to the long and dull con-

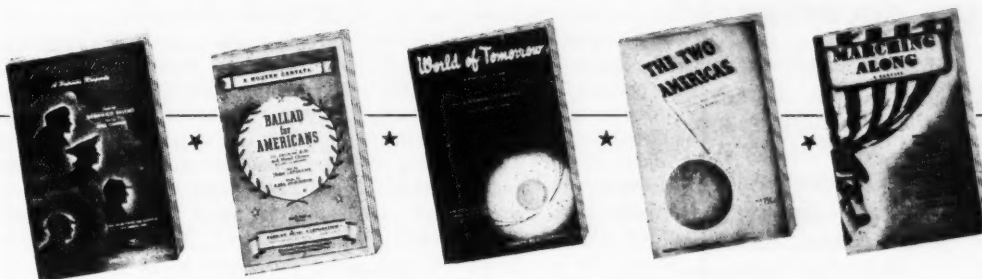
troversy as to whether or not this was a Singing Army). But no one who has lived three days in a barracks, or spent even a few evenings in a recreation hall, has failed to have his nerves either soothed or shattered by the harmonies or disharmonies of at least one male quartet. The Army's Special Services Division provided the words of everything from the most cherished hymn to the top song hit of the week, and many a lonely soldier with a voice that might have been laughed at back home, or which he didn't even know he had, finding safety in numbers, let go to his heart's content.

## Shortages

One of the knottiest problems encountered by the Special Services Division was that of constantly supplying enough musical instruments to meet the almost overwhelming demand. Shortages of materials and manpower were obstacles not easy to overcome. On one occasion an officer who had just returned from an extensive overseas tour said, "Sometimes I wonder if we can ever supply all the instruments that the boys want so badly. Meantime, let me tell you something. I don't know how they do it, but, instruments or no instruments, those G.I.'s manage to make music. If they have to construct the instruments themselves, they manage to play a tune. Just to give you one example. I met up with a group of G.I.'s in New Guinea whose authorized band had been delayed in reaching their outpost. They didn't like being without music so they made the darnedest set of instruments you ever saw out of bamboo. They got effects that simulated the brasses, the reeds, and the drums. They called themselves 'The Bamboo Boys' and a show was built around them that later toured the Island. Even when they don't get the repair kits we send them, they can find more ingenious ways of repairing a broken-down instrument than you'd ever have thought possible. No matter where you go, no matter how far from the source of supply, there's one thing you're guaranteed to find in one form or another—music!"

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All of this is not intended to contradict for a moment the very sane and very legitimate argument that for certain individual composers, and for certain highly skilled performers, the war has brought a stultifying and bitter experience. To many of them, however, it has also brought a broader horizon of experience, a capacity to feel more deeply, a democratizing influence that can never be detrimental to the future development of their art. AND—and this is the point we are, above all else, trying to drive home—the war, paradoxically and, it is true, by a most indirect means, has accomplished something in the development of America's musical life that was slow and a bit faltering in peace. It has brought our men in vast numbers closer to the simpler and the more rewarding pleasures of life—pleasures that do not depend upon wealth or prestige, but are free and there for the asking. Music rates high among these pleasures, and, in their anxiety, their loneliness, their confusion, a great many soldiers learned what it can do for them. We doubt that they will forget that lesson in peace.

## KURTZ

(Continued from page 17)

alent of Prokofieff to a mass group in 1910? Would he have defied the fates by featuring a duo-piano team in a Mozart concerto? On the other hand, would the austere concertgoer only twenty years ago have accepted a swing clarinetist interpreting the classics? Would an encore displaying jazz virtuosity or selections from a current musical show have been praised by the critics?

The conductor's big job in coming

years will be to assimilate the spirit of the contemporary audience and keep it going in the right direction. This is not so easy as it sounds. It means steering a true course between tradition and modernity; it means constant sensitivity to audience reaction and vigilance against music sponsors' errors; it means having an open mind and the determination to be stubborn when the time comes.

The movies have discovered that long-hair music has box-office appeal. So far their attempt to further great music in films has not been too successful, but there is already a noticeable trend to replace "cheap" or shallow music with classical and other worth-while music. When Chopin was played recently in a popular film, thousands of people who probably had never heard about Chopin before began to discover their admiration and fondness for the music which revealed unknown beauty to them. The result was that Chopin records all over the country were absolutely sold out, boys in the street are whistling Chopin, and juke boxes all over the country are playing Chopin. Of course this shows the tremendous possibility of bringing good music to the masses, but at the same time it imposes a very serious responsibility on the producers. The movies must try not to distort the music in any way, striving instead to present the works of composers with the same accuracy and respect as in concert halls.

From the biographical point of view also, it is very desirable to avoid distortion of the historical known facts about the lives of the composers and to keep the script as truthful as possible.

The other great mass medium, radio, has been a prime force in the dissemination of great music. More and more symphonic hours go on the air and (the best indication of the radio's importance in presentation of serious music) some of our leading composers are choosing this medium to introduce their new works to general audiences.

It is going to take plenty of will power for musicians to keep their heads when tempting offers come in from these two industries. I do not suggest that these offers should be rejected. On the contrary. They are wonderful ways to help the cause of music, if not too many compromises



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are made and if the conductor who is going to present a program on the air is left free to choose worth-while music—which does not always mean only classical music. There are many compositions of lighter and gay nature that still have great musical value. But musical trash on the air will eventually have to disappear and make room for "the real McCoy," because that is what the audience is going to demand.

With the servicemen returning and with the continuing growth of audiences, one of the major problems will be housing the concert public. New auditoriums will have to be built. To meet the demand, orchestras will have to tour more frequently for guest performances.

In all directions the field is expanding. The demand for music is now so great that even summer seasons are more the rule than the exception. It is to be hoped that music schools will turn out more conductors—young talent able to take over more performances when packed schedules and public support make the task of the conductor too heavy to be carried by one man.

Finally, television may eventually pose new problems. Short operas, ballets, and musical plays will probably become increasingly important and conductors will have to find a way to convey music to audiences in visual form.

### KENDEL

(Continued from page 13)

of fine music that will fittingly celebrate these two occasions at the first postwar meeting of the MENC.

The National School Band, Orchestra, and Vocal Associations will hold their first postwar business meetings, and will share in providing the offerings of the over-all convention schedule, as will also the National University and College Band Conductors Conference.

The National Catholic Music Educators Association will meet jointly with MENC again this year and, under the leadership of President Harry Seitz, is planning an extremely interesting and significant program. The interlocking of the two conventions is a custom which we hope will be carried on, as it offers abundant

opportunity for the parochial and public schools to work together more closely in solving common problems in the field of music education.

Cleveland Night will offer a rare opportunity to witness at firsthand an exemplification of the fine music for which the Cleveland schools are famous. In addition to this there will be a practical demonstration of the first rehearsal of a large combined junior high school chorus, a group of five hundred violinists from the elementary grades, and a host of other outstanding musical organizations. The Cleveland Symphony Orchestra will give a complimentary concert and, in addition, will present one of Miss Lillian Baldwin's delightful children's programs. Many outstanding musical organizations from the Cleveland area and other sections have graciously consented to present performances. This part of the program may include a fine group from Canada, representative groups from colleges and high schools of the nation, and an illustration of the part industry is playing in musical development through the appearance of a nationally known male chorus from a plant in Pittsburgh.

### Exhibits

The display of materials presented by the Music Educators Exhibitors Association will be extensive and helpful. In addition to this our friends and co-workers of the MEEA, under the leadership of President J. Tatian Roach, will serve as our hosts for an evening of festivity.

The state of Ohio will participate in a day of musical presentations. This "Ohio Day" festival is to be a special feature of the convention provided by our MENC state affiliate, the Ohio Music Educators Association. President William McBride advises that preparation for the program is already under way on a state-wide basis, with all districts participating. Also cooperating are the State Department of Education, Clyde Hissong, State Superintendent, and Edith Keller, State Music Supervisor.

On behalf of the Music Educators National Conference, I urge every person interested in music education to accept the invitation to Cleveland, and join with us in making the 1946 Conference another landmark in the history of our organization.

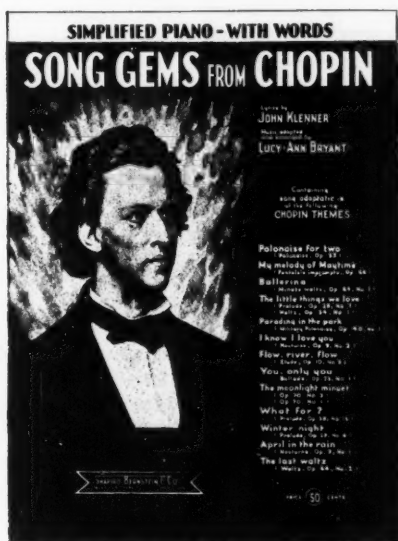
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## **MTNA MEETING**

The annual convention schedule of the Music Teachers National Association will be resumed when it holds a four-day meeting in Detroit beginning on February 21. The meeting of the National Association of Schools of Music will be held on February 19 and 20.

Other groups which will meet in conjunction with MTNA are the American Musicological Society, the newly-organized National Association of Teachers of Singing, the National Music Council, the Michigan Music Teachers Association and the Michigan Teachers of Public School Music.

Programs will include general sessions, discussion groups, special concerts, and a series of reunion lunches and dinners.

Headquarters for all groups will be at the Hotel Statler.

## **MELCHIOR**

(Continued from page 11)

A string of opera companies in, say, Topeka, Dallas, Denver, Syracuse, Des Moines, Oklahoma City, Seattle, Long Beach, California, and dozens of other American cities would serve a dual purpose. It would train American artists in the only school worth attending—experience—and it would bring opera to thousands of Americans who now hear it only on the radio and see bits of it in movies. This is not a far-fetched dream. It could easily be put into effect and would put America in the place she deserves—at the top in the production of great music and great voices.

And so I repeat, the American people today are demanding more and more good music. It is up to us in the music world to see that they get it through every medium possible. The radio and phonograph are powerful forces in propagating this appreciation. The motion pictures are striving also toward this goal. More opera companies (and symphony orchestras, too), under community or government subsidy if necessary, will carry us much farther along the road to good music for the millions.

## LEAGUE OF COMPOSERS

Mrs. Arthur M. Reis, chairman of the board of directors of the League of Composers, has announced the appointment of a new program committee of young composers to direct New York concert activities. Included on this committee are Elliott Carter, chairman, Arthur Berger, Israel Citkowitz, Norman Dello Joio, Donald Fuller, Marcelle de Manziarly, Jacques de Menasce and Pier-son Underwood, executive director.

As its first event of the season the league will present a memorial concert in tribute to Bela Bartok in Times Hall, February 25, 1946.

## MULLEN

(Continued from page 31)

casts short-waved to our fighting forces is proof that the servicemen and women want the best in music when they return to civilian surroundings.

Good music has its part in numerous other NBC series. Aside from the programs distinctly labelled "musical," instrumental and vocal offerings have their place on NBC's comedy, variety, and dramatic schedules. A glance at the current radio scene will convince anyone that good music is on the air to stay.

## HARRIS

(Continued from page 9)

Harmony to a large extent has been developed on a strict tonality. The composer who would add variation to his harmonic texture and form, must learn how to preserve a sense of tonality while avoiding the worn-out authentic and plagal cadences and obvious harmonic textures. In the matter of harmonic textures, the composer must not make the mistake of thinking that he is being *modern* by simply sticking in arbitrary seconds, sevenths, and ninths to an otherwise trite harmonic procedure. If he wishes to heighten and multiply his harmonic colors, he must develop them in conformance with the physical laws of sound, namely, the overtone series. This holds equally true for the color of harmonies invented as well as

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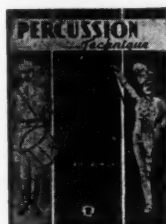
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their relationships. The composer should not use such unrelated harmonic colors that his audience will be confused by the lack of consistent harmonic texture (for example by jumping from a most dissonant tension harmony to a very banal, over-worked harmony, such as the dominant or diminished seventh).

In matters of contrapuntal textures the modern composer should be as concerned about the perpendicular aspect of his counterpoint as he is about the horizontal. Whether we will or not, the harmonic texture of counterpoint sounds. We will do well, therefore, to have it completely controlled at all times if we wish our counterpoint to be intelligible.

In the matter of dynamics, composers should be careful to use the kind of harmony organic to the dynamic desired. Harsh harmonies for soft dynamics are not very reasonable; sweet harmonies for strident dynamics are similarly questionable.

In the matter of form development the modern composer has his greatest problem. Most of his audience have been conditioned on the slow, long, mosaic forms of nineteenth century Europe, or the short 4-8-16 measure periods of modern dance music. These forms achieve continuity through a constant and endless repetition of small motives as well as many repetitions of periods and sections. People who are conditioned to this very slow form of often-repeated materials will find it difficult to follow a swift form. They get lost. This form problem, which involves melodic sequence, rhythm design, harmonic textures and sequences, must be solved individually by each composer. Certainly the acceptance of some old European form, as if it were an ancient vessel into which we pour contemporary materials, is no solution, no matter how often it has been done or will be done. Broadly stated, the problems of form can be successfully solved only if there is a clear musical idea in the composer's mind, and clear melodic, harmonic, contrapuntal, and orchestral vocabulary in his technic.

The economic outlook for the American composer today is encouraging. The constant repetition of standard, old European musical literature by our orchestras, choruses, radio networks, and recording and publishing companies is swiftly wear-

ing that literature out. At the same time, the aural capacities of the people are developing rapidly. In our daily communication the ear is threatening to supplant the eye. Radio, recordings, telephones, and the cinema are doing for sound what the printing press did for literature. Consequently, education is increasingly incorporating aural culture as necessary to living. With this development music is coming into its own. Broadcasting stations, recording companies, and publishing companies are springing up everywhere. Manufacturers are installing sound amplifiers in order to entertain their employees with music while they work. New music departments, all kinds of musical activities are being initiated in unprecedented numbers. All this means that the composer has an expanding market for his product, which will demand a professional dependability. This state of affairs not only will elevate the composer to a dignified economic and social status, but promises to create an expectant and demanding public.

Naturally the commercial music business still operates with old music from Europe's yesterdays and the simple amusement music of the Broadway and Hollywood boys, and it will continue to do so as long as this product sells. This continuance will be not so much the outgrowth of passionate conviction as of lethargic habit and the profit motive. As soon as people tire of this formula and, out of boredom, either demand a new music or stop using music altogether, this practice will change. Music businessmen and their employees are not double-dyed villains; they are exploiters, and I am sure they would be just as willing to exploit a good contemporary product as an old imported European one. There will have to be a good deal of astute and dignified promotion to acquaint the public with our best music, but this will all come in good time. In fact I see many evidences of the handwriting on the wall already.

Therefore, it seems logical to conclude that from now on the composer's greatest problem lies within himself—how to achieve a coordinated and well-integrated personality, how to acquire a dependable, sure-fire, swift technic that will insure him a daily, natural, healthy output.

